Kine WEEKLY

WAR TIME CONTROL OF VALVES

See page 3

M-G-M IS ON THE MARCH!

No company—ever—at any time has had so many hits–and the Parade will continue throughout 1940. As ever it is M-G-M, the solid rock upon which your security rests, that electrifies the industry with optimism when courage and fortitude are most needed. Here are pictures to play and to promote for long, successful engagements. Hooray for Leo! Friendly company indeed!

Plenty more on the way!

This, above All, Bette's Best!

"YOU CAN'T MARRY ANYONE NOW! IT WOULDN'T BE DECENT!"

"OTHER WOMEN IN LOVE HAVE DONE THE SAME THING. IF IT'S WRONG, THEN ALL LOVE IS WRONG!"

Delve into the unexplored depths of this woman's love-torn heart! Discover the secret she guarded there . . . the secret that made her throw away happiness for the memory of one forbidden kiss!

BETTE DAVIS
MIRIAM HOPKINS

THE OLD MAID

with GEORGE BRENT

DONALD CRISP • JANE BRYAN • LOUISE FAZENDA
JAMES STEPHENSON • JEROME COWAN • WILLIAM LUNDIGAN • CECILIA LOFTUS

Directed by EDMUND GOULDING

Screen Play by Casey Robinson • Based on the Pulitzer Prize Play by Zoe Akins and the Novel by Edith Wharton
Music by Max Steiner •

PRESENTED BY WARNER BROS.

"Outstanding general booking. Star values are terrific. Tremendous feminine angle, brilliant acting by Bette Davis."

"Kine. Weekly."

"A 'natural' for women patrons, Bette Davis fans and general audiences, a credit to Burbank, and should reap considerable box-office returns."

"The Daily Film Renter."

"Bette Davis in greatest role. Another triumph for all concerned . . . has big box-office appeal in its star."

"The Cinema."

THE NEW MANCHESTER BRANCH

See page 12

Kinematograph WEEKLY

No. 1702 Thursday, November 30, 1939. Vol. 273

GOVERNMENT'S QUOTA DECISION

See page 11

FUTURE OF FILMS ACT

DISSATISFACTION WITH GOVERNMENT PLAN

Producer Critics of Short-Term Policy

"NO REMEDY FOR PRODUCE SHORTAGE"

AFTER March—So What? That is the attitude of the British producer towards the Quota policy of the Government as announced by the President of the Board of Trade.

"ALL WE HAVE GOT IS A FOUR MONTHS' RESPITE, AND THEN WE SHALL RETURN TO THAT UNCERTAINTY OF THE FUTURE WHICH HAS BROUGHT OUR PRODUCTION INDUSTRY ALMOST TO DISASTER"

G.E.A. officials are also critical of the proposals, which they consider will not prevent the threatened product shortage.

THE POSSIBILITY OF AMERICAN PRODUCTION OVER HERE REACHING FIGURES PROPORTIONATE TO LAST YEAR'S IS DISCOUNTED IN AUTHORITATIVE CIRCLES.

General dissatisfaction is being expressed by British producers regarding the statement on the Government's Films Act plans issued last week by the President of the Board of Trade.

The chief complaint is that the policy announced is indeterminate. It only assures the continuance of the present Act as far as March 31 next, leaving the future beyond that date as vague as ever.

Assurances Absent

If production in this country is to be put soundly upon its feet there must be some assurance of continuance of a definite policy at least for the period of the war and six months beyond, in order that plans may be made well ahead.

At the moment, plans for production can only be made for films due to be distributed before the close of the next renting period. Unless some announcement is made soon by the Government regarding the post-March period, another "doldrums" is ahead, during which there can be no confidence which will justify finance being employed in amounts sufficiently large to provide the number and type of films required.

An important omission from the Government statement was that of exhibitor's quota. At the moment no one knows whether exhibitors' quota is (1) to continue until September, 1940, which seems logical: (2) to continue beyond that date, or whether it ceases with the end of March.

It has been assumed from the Government statement that films sufficient to supply exhibitors' needs in this country after March 31, 1940, is assured by a scheme under which American companies will spend an amount equivalent to the obligations they would have incurred under the Films Act.

The statement, however, is that immediate consideration will be given to the possibility of doing so; not an assurance that the scheme will be carried out.

American Obligations

Some British producers point out that there is nothing in such a scheme even if adopted, to prevent American producers pooling their obligations and producing a few big pictures. This, while contributing to the prestige of British production, would in no way provide the exhibitor with the number of films required for his business.

There is certain to be a smaller volume of American films reaching this country, not only because greater discrimination will be exercised by American exporting departments, and the less worthy picture kept from this market, but because the diminished revenue from this country will preclude the easy securing of finance by independent American producing companies who have hitherto relied on this market for the necessary profit.

This, added to the fact that there is nothing to stimulate the making in this country of the bread-and-butter picture, fills British exhibitors no less than British producers with dismay.

WIVES BARRED FROM SUNDAY KINEMAS

Dorset Refuses to Relax Ban

THE ban on lady friends of Servicemen attending kinemas in the Dorset C.C. area on Sunday afternoons is not to be lifted.

Strenuous efforts were made by the Serviceman's friends upon the Dorset County Council to secure a change in this ruling at the meeting on Friday last, but without success.

A champion of the men was found in General Woodhouse, who said the Council should do all they could to help the men in towns which were strange to them and allow them decent entertainment.

Sir John Lees moved that Servicemen be allowed to be accompanied by a friend. He felt it may lead to a few casual friendships, but he did not think it would open the kinemas to the public.

The amendment that Servicemen be allowed to be accompanied by a friend was defeated by 38 votes to 22.

LATER TRANSPORT FACILITIES

C.E.A. Officials See Minister

A C.E.A. deputation waited upon the Ministry of Transport on Tuesday to place before the Minister the need for extra transport facilities to provide for kinema patrons in view of the later times of closing permitted in many districts, and to press for an inquiry as to the best method of dealing with the problem.

The president of the C.E.A., E. J. Hinge, and W. R. Fuller, general secretary, headed the deputation.

As a result of the interview, C.E.A. headquarters is sending out to branch secretaries this week a circular suggesting the procedure which might be followed locally.

SEATING LIMIT WITHDRAWN

Bury St. Edmunds Decision

Bury St. Edmunds police authorities have withdrawn a restriction on kinema patronage which has occasioned great hardship to exhibitors since the reopening of kinemas in the city.

This was to the effect that not more than 500 people, or two-thirds of the kinema's capacity—whichever is the greater—should be present at any performance.

With the withdrawal of the restriction in Bury St. Edmunds, Ipswich is the only town in East Anglia where such a restriction is imposed. Representations are being made with a view to withdrawal of the restriction in this area also.

The [illegible]on Corporation Rating Committee has decided to take no action in respect of a letter from the Leeds branch of the C.E.A. asking that in view of the compulsory closing of kinemas from September 1 to 15 a refund of the general rate be allowed.

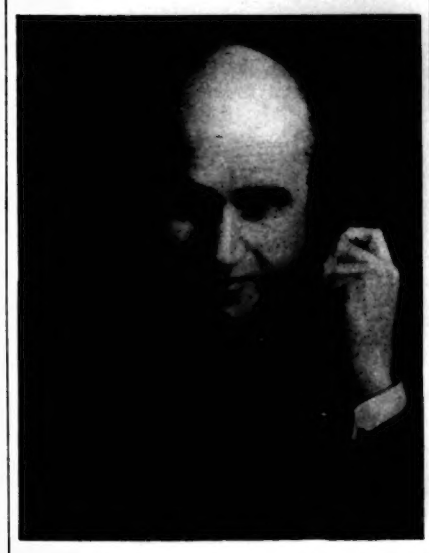
WAR TIME WAGES AND HOURS

CONCILIATION BOARD MEETING

Following this morning's meeting of the Conciliation Board of the London and Home Counties area, an agreed report is expected to be issued covering the Trade problems deliberated upon by the Board at recent meetings.

These cover wages and hours conditions in the area and the safeguards to be introduced governing the employment of women as projectionists as a war emergency measure.

War Effect on Sound Equipment



Sam Goldwyn, who, it is reported by the KINE New York correspondent, is considering releasing his pictures through either RKO-Radio or Paramount

PERMITS NEEDED FOR VALVES

All Sets Affected

KINEMA exhibitors are seriously affected by a Statutory Rule and Order made by the Postmaster-General. Under it, amplifier valves such as are employed in sound apparatus used in kinemas cannot be obtained except by a permit issued by the Engineer-in-Chief of the Post Office.

The Order, (S.R. and O. 1689) declares that no person who has not this permit shall sell, let, purchase, hire, supply, dispose of, acquire or distribute a number of articles which might be employed in wireless transmitters.

Among these articles are electronic valves capable of an anode dissipation exceeding ten watts.

These are what are known in the sound apparatus world as power tubes for amplifiers, and the effect of the Order upon exhibitors is that no new power tube would be procurable except by possession of a permit, which can only be obtained by means of application forms procurable at a Head Post Office.

It is probable, however, that the companies supplying sound apparatus will themselves apply for a permit to supply such valves as are required for replacement in existing talkie sets, making themselves responsible for their employment for the purposes demanded.

Where sets are installed which are not those of recognised suppliers of sound equipment it will be incumbent upon the exhibitor to apply himself for the form of application for a permit. This should be done without delay, as a valve may go at any time, and unless the permit is in hand it may mean the closing down of his show until the necessary machinery of permission has carried out its work.

The reason for the Order is to deprive enemy agents of opportunities of transmitting valuable information.

THE NEWSREEL ASSOCIATION

ERNEST REED AS SECRETARY

An increase in the number of problems contingent upon the production and distribution of newsreels has necessitated the appointment of a full-time secretary of the Newsreel Association of Great Britain and Ireland.

Ernest Reed, a film personality with experience going back to the Industry's earliest days, has been appointed to the position.

Hitherto, the interests of the Newsreel Association have been taken care of by M. Neville Kearney, who, because of the need for increased attention to British film interests arising from his secretaryship of the Film Production Association, has found it necessary to relinquish his secretaryship of the Newsreel Association.

The new arrangement, which is the result of mutual and friendly agreement, came into being as from Monday.

In making this announcement the council of the Newsreel Association pay tribute to the valuable work which Mr. Kearney has done in carrying on the organisation of the newsreel companies since it was formed and in developing it to its present position of importance in the Industry.

In this connection they wish to set out the following extract from the minutes of the council meeting held on October 30 last:—

"The council of the association desires to record its appreciation of the valuable services rendered to the association since its inception by M. Neville Kearney. In expressing its thanks to him for the assiduous manner in which he has at all times represented and studied the interests of its members, the council extends to Mr. Kearney its warmest wishes for his continued prosperity and happiness."

An announcement will be made in due course as to the address of the new offices of the association, and in the meantime Mr. Kearney will be carrying on the work of the association's secretariat until its transfer to new quarters.

A.R.P. RULES AT OLDHAM

Police Praise for Exhibitors

The 18 kinemas in Oldham (Lancs) city area showed 2,141 films last year, all of which were approved by the police. Out of 377 posters submitted seven were rejected and 584 stills were turned down out of 11,409 inspected.

The Chief Constable, in his annual report, paid tribute to the manner in which the licensed premises had been conducted.

Air Raid Precautions

As regards A.R.P., he reported that owing to the possibility of danger during air raids licensees of all premises with a glass verandah on the outside had been requested to cover the glass with wire netting to prevent splintering, while premises in which there were large chandeliers hung from the ceiling had been asked to remove them. These requests had been readily complied with.

BRUM EXHIBITORS' EFFORTS

Birmingham exhibitors are making a special effort on behalf of the Lord Mayor of Birmingham's War Relief Fund, of the Executive Committee of which the Chairman of the local branch of the C.E.A. (H. F. Cornforth) and Councillor W. T. Hodge are members.

Sunday Films at Croydon

LABOUR CRITICISM

New Committee Formed

The appointment of Alfred Davis and B. Tyne as representatives of the kinema licensees on the Croydon Sunday Films Selection Committee was approved at Monday's meeting of Croydon Borough Council.

The Council elected Ald. E. C. Stuart Baker and Couns. L. A. Aston, H. S. Izzett and Mrs. Regan as representatives of the Council. The Rev. Idris Evans represents the Free Churches, and the other member of the committee is the Bishop of Croydon, or his nominee.

It is a condition of Sunday opening in Croydon that the films shown on Sunday must be approved by the committee.

Coun. Mrs. Regan was elected as a representative of the Labour Party after Ald. S. Roden had urged the claim of the working-classes for representation on the Committee.

He said that with a labour representative they might be able to give a broad hint that they would appreciate better programmes than they now got in Croydon on Sundays.

"Some of the stuff shown on Sundays in Croydon now," he said, "is not fit for anyone to see."

THE "BLINKIN'" FROZEN LIMIT

Unsuitable for Christmas Day!

Weston-super-Mare magistrates refuse to permit the Crazy-Gang's latest subject "The Frozen Limit," to be shown Christmas Day on the ground that it was not quite suitable for exhibition for the day.

Another film banned was "Thunder Mountain," a Western.

S. ROWSON FOR B.O.T.

The Board of Trade announces the appointment of S. Rowson to a temporary post in the Industries and Manufacturers' Department as technical adviser on matters connected with the kinematograph Industry.

A

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

Editor: S. G. Raymont.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

WANTED: A SOLOMON

IF you want a thing badly enough you generally get it. Under a democratic constitution there is only one limitation, and that is the safeguarding of the privileges of others. To divide an important branch of the C.E.A. into two new ones is therefore a matter for those directly affected, but it has to be remembered that every individual concerned has his own idea of his rights, as well as the benefit to the community of which all are equally members.

So when in a branch of nearly 400 members a movement is started to effect partition, the mere desire should be taken as all that is necessary. The real point is the equitable adjustment of territories, and in this there is room for quite a lot of debate.

Our hard-headed Lancashire friends are by no means to be carried away by the mere statement of a new proposal, and naturally the constitution of the two units must involve some difficult decisions.

A clear-cut division might mean the formation of two rather lop-sided new units, and the influence of neither of them would be as great as is enjoyed by the present big composite branch. This consideration, of course, must have been allowed for when the proposal was first mooted, and one may safely assume that those primarily concerned have satisfied themselves that the move is worth while.

For many years it has been clear that the immediate interests of those inside the city territory and those outside have diverged on important policies—Sunday opening is one of the chief. But the anxiety of those who see financial disaster to one or other of the two new branches is surely unduly stressed.

Geographically the division is a simple matter, but if most of the bigger halls go with the small unit, leaving most of the smaller ones in the big unit, the question of territorial claims will be a delicate one to adjudicate.

THE STUDIOS' SOS

THERE is a great deal of leeway to be made up if we are to get our production — after three months' inanition—back to normal, and, while most people in the business will have a great feeling of relief at last week's Board of Trade announcement, it will be tempered by exasperation at the tardy arrival of the carry-on order.

At a time like this it is obvious that the President of the Board of Trade must be a tremendously overworked man, but if the great dislocation in the Trade could have been avoided by an earlier statement that no immediate change of policy was to be anticipated the studio side of our Industry would have been saved great hardship.

Which justifies the feeling that the present alleviation of the position can hardly have been so simple a matter as now appears. The international financial arrangements of this country, particularly in relation to the United States, are clearly the cause of the delay.

But are they the reason for the short spell of relief we have been granted? The real stimulus we so badly need is not to be reckoned in terms of three or four months' breathing space. We have to look farther ahead than that, and we are beginning to wonder whether Mr. Stanley realises how seriously the lack of confidence in the future is jeopardising our production.

Long Shots

MARCH-OF-TIME CHIEF HERE—JOE FRIEDMAN ON THE *CLIPPER*—JACK X's BIG SHOW—LATE CLOSING HOPES—NEW M.O.I. APPOINTMENT—A "GUNGA DIN" BAN

RICHARD DE ROCHEMONT, with his quietly competent summing-up of present-day affairs, was in town this week and I had the opportunity of a long chat with him over the lunch table. As I expected, he was very pleased with the reception this country gave the "March of Time" presentation of the British Navy, and, as usual, he showed keen interest in our reaction to war conditions.

THERE was a polish about "The Battle Fleet of Britain" which intrigued us when we saw it, and I found the reason for it; brother Louis is himself an old naval officer with experience in the last war, and he himself overhauls all the work the European unit puts up. Much of my talk with Richard de Rochemont was "off the record," and therefore hardly to be referred to here, but I did gather that the success of the Navy film was a decided encouragement to developments on similar lines.

WAR time restrictions in Paris, he tells me, are by no means as onerous as they are here. For this he thanks the subdued lighting which enables people to move about with reasonable comfort and safety in the evenings. Kinemas are busy, although naturally catering chiefly for patrons within easy reach. I am sorry De Rochemont is returning to Paris very soon, because his sane but quick-witted analysis of our business and social affairs is a tonic we shall miss.

RCA heads of departments met on Tuesday at an informal luncheon over which Bernhard Gardner, managing director, presided. The luncheon provided a get-together opportunity previous to Mr. Gardner's departure for America yesterday, where he will familiarise himself with recent technical advances in sound apparatus before his return to this country.

BY the time this issue reaches KINE. readers Joe Friedman should be well on his way to this country. He was due to leave on the *Clipper* yesterday, and as mentioned in these notes last week will probably have with him good news of Columbia production in this country.

THE first Sunday concert held in York was almost an embarrassing success. It was held at the Rialto in connection with the Government scheme of entertainment for the troops, and Jack Prendergast, who was in his element as compère for the show, tells me that many hundreds more than the 1,800 the hall holds had to be turned away.

AS they only had 48 hours to organise the all-star variety show it was highly satisfactory to all those who supported the scheme when the enthusiasm of the large crowds was evinced, but it was hardly expected that extra police would have to be called up to prevent the doors from being broken in. Sixpence was the admittance to any part of the house. York certainly seems to have given its blessing to the idea of Sunday concerts.

BY the way, Prendergast tells me a great deal of his time is taken up by his work for the Observer Corps. Watching the stars I can well believe to be in keeping with his tastes; to be precluded from public and audible comment on what he is observing strikes me, in the case of Jack, as nothing less than inhuman.

ALTHOUGH no exhibitor is willing to cry down the business he is doing, we know very well that a very big proportion of the population is only too anxious to stay at home in black-out hours. As witness whereof note the average citizen's relief at having a dry, moonlight evening or two.

AND therefore a good many people will have read hungrily the hint dropped by Sir Samuel Hoare on Tuesday to the effect that experiments with a safeguarded system of diffused lighting was proceeding. Every kinema man is hoping these tests will be speedy and satisfactory, for we have handicaps enough and a little encouragement for the people to move about in the evenings will be very welcome.

SUCH a concession would greatly encourage the West End kinemas, who have been hoping for a pronouncement allowing later hours in London. The theatrical managers waited on the Committee on Monday, and their plea fortifies that of the kinema proprietors. Losses of West End kinemas are still very heavy.

READJUSTMENTS of kinema programmes to fit in with closing times and transport limitations become very pressing during these black-out nights. A plan followed out by C. H. Draycott, of the Odeon, Bury, is worth emulating.

RICHARD DE ROCHEMONT

HE starts the first evening performance at 6.15 with the news, then shows the feature film, followed by the supporting programme. Patrons who arrive at the theatre at 8 p.m. will be able to see the supporting programme first, then the news and the feature film, which will end before 10 p.m. People who walk home or travel by tram or train can enter the kinema at 8.15 p.m. and see the second performance through as at present.

A RECENT appointment to the Films Publicity Division of the Ministry of Information is Ald. Joseph Reeves, of Deptford, who has had experience of Labour, Trade Union and Co-operative Society film publicity. This should be of great value to Sir Joseph Ball and his associates. It is understood that films depicting Labour's part in the war effort are under consideration.

SO the South African Censor Board has banned "Gunga Din" as far as coloured audiences are concerned. One of the troubles of a far-flung Empire, I suppose, although if "Bengal Lancer" and "The Drum" were shown without any particular harm to our sable brethren it is hard to see why the line was drawn at "Gunga Din."

THOSE Ides of March are going to be as fateful for our business as they were for Julius Cæsar. Not as fatal, I hope, although I would not like to say what will happen if the Board of Trade fails to extend the carry-on order after that month.

ANOTHER bit of history-in-the-making which will come to a head then is, I am told, the new Chaplin picture, which Charles expects to finish by January, to pass on to U.A. in February, and to Trade show in March. He is working on it night and day now, and we all know he works at a rate of knots when he feels the inspiration. So for the nonce, here's to "The Dictator."

IT'S a long time since Freddy Allen visited Wardour Street, but his appearance on Tuesday in the uniform of a sergeant of Gunners supplied a definite reason for his defection. As an old sweat he appreciates the change from the P.B.I. to a motorised unit.

OSCAR DEUTSCH, in a letter to the *Times*, comments on the reluctance of local education authorities to take advantage of a scheme to use kinemas for instruction of children in reception areas. He complains that although the plan he propounded was received with enthusiasm by the Director of Education to whom he wrote, no steps to implement it have been taken. This is not the only gesture Oscar Deutsch has made. Weeks ago I learned of the use made of an Odeon as a reception building when children were being evacuated on the day war broke out.

AMONG the Parliamentary Bills announced as dropped as a result of the war is one bearing the title Cinematograph News Films (Prevention of Abuses). This Bill, if I remember rightly, was a rather stupid attempt to compel the distributors of news films to supply their product to hotels and other places from which it had been decided to withhold them in the interests of kinema exhibitors. The Bill follows one with the title "Avoidance of Corruption," and the list ends with "Disused Burial Grounds"—perhaps associated subjects.

THAT exhibitors' interests in television are still lively in spite of its threatened competition with the kinema is evidenced by the inquiries made: Why if radio broadcasts are permitted, television broadcasts are prohibited?

THE answer is easy. There is no difficulty in "staggering" radio broadcasts from station to station in such a manner that no assistance in direction-finding is given to enemy aircraft approaching these shores. But as there is only one television source, any transmission from Alexandra Palace could be easily picked up, and with greater accuracy and ease. Thus in the national interest all television service must cease.

DAVE BADER was never anything but enthusiastic over a cause which appealed to him. He has just sent me a letter from Hollywood on the European situation and his reactions to it which is full of burning pro-Englishism. "Almost every person I know," he writes: "is with England 1,000 per cent. . . . We are for you and will continue to be until the last vestige of civilisation fades from this earth."

READINESS on the part of exhibitors to provide comfort and entertainment in their kinemas for evacuated children is always appreciated, but not perhaps so publicly as is the case in circumstances brought to my notice by a teacher in charge of the children.

HE writes asking me to express his appreciation of the way in which children from Birmingham were catered for at the St. John's kinema, Worcester, by Manager Allan Toy, who allowed the youngsters to see "Q Planes" from the best seats at a nominal charge. This is the second occasion the children have visited the kinema, and Manager Toy's solicitude for them is warmly praised.

ONE more link with the happy days of long ago was snapped when Sir Simeon Stuart, Bart., the first British titled man to appear in films, died this week. He played in several old Broadwest pictures with Ronald Colman and had a principal rôle in Betty Balfour's "Reveille." Sir Simeon, during his active years, was a very popular studio personality.

I WAS very sorry to hear of the accident by which Percy Strong lost his life. He fell 70 ft. on to the railway line at Chatham Tunnel on Thursday last and died in hospital on Monday. I first knew Percy when he was cameraman on the Betty Balfour silent pictures; since then I believe he had been with G.-B.

THOSE who have seen "Confessions of a Nazi Spy," and who listened in to Raymond Gram Swing on Saturday last, must have realised a point was of what an accurate reflection the the Nazi the facts. In the film the leader attracBund had as one of his intimate tive blonde. The American broadcaster told us in his dry manner on Saturday that the Nazi chief had been spending all money on a blonde not striking his wife. The exacting the example of the film accurately Nazi story.

THE ROLLER.

PARAMOUNT-BRITISH PRODUCTION MAY CEASE

Kine. New York Cable from Motion Picture Herald

***BARNEY BALABAN** says Paramount may not renew British production if future revenue there is insufficient to build financial reserve there. He says the total future revenue might be only half pre-war, thus all would be withdrawn and it is unfair to expect new investment, but if there is enough to leave frozen money in England they would use it for production.*

***CHARLES LAUGHTON** and **ERICH POMMER** have signed individual RKO-Radio contracts as star and producer respectively.*

***SAM GOLDWYN** is believed to be considering a Paramount or RKO-Radio release if he can quit U.A.*

***METRO EXPECTS** a world gross of ten to thirteen million dollars with "Gone with the Wind," and is to ask 70 per cent. rental. They plan nearly a year's advance bookings in selected spots at higher admissions. This may delay general release until September of next year. The foreign sales plan is not as yet set. The first showings in U.S. in January are expected to gross greatest in the history of the industry ("Snow White" did $8,000,000).*

***STUDIO STRIKE** averted in the week-end; producers' grant of 10 per cent. wage increase involving 23,000 workers, expires on February 15, when the wage question is to be reopened.*

Close-Ups

By

Screencomber

ACTION

WHILE we are all very proud of the way many of our best-known film actors threw up good jobs to join the Army, it cannot be concealed that they present certain difficulties to their superior officers.

One of their most common faults occurs when the searchlights commence to play over No Man's Land, then they can only be restrained by force from rushing out and taking their place in the "spot."

Others have had such a shattering reception when they went over the top that they have insisted on taking three or four encores, a quite dangerous procedure.

There have even been cases in which members of the German army, who until recently were so patriotically putting British production back on its feet, have been fooled into switching off their searchlight on hearing a voice yell out from the British lines, "O.K.—cut."

PROTEST

DEAR SCREENCOMBER,—I yam takin' my pen in my 'and to protesk agin a certink Hian Costerk o' the Londink Evenink Standark and the prominensk he gives to a Miss Garbo on account that she has recinkly become a spinach addict. As a star of some prominensk meself, I yam just pointink out I have been takink me spinach for years, and maybe Miss Garbo ain't so tough because I read she drinks hers from a glass, which is pansy spinach drinink, and I swallows mine neat—with the tin on, a method which I hold is superior. I would be willink to demonstricate by engagink Miss Garbo in any feat of strength she cares to nominstrate or by wrastling with the said Mister Costerk.

Yours sinkcerely,

POPEYE.

THE DOORMAN SAYS

"RIDDLE me with reissues," said the commissionaire, "but it looks like we're in for another of them film shortages. Shades of 'Ben Hur' and 'Way Down East,' but you mark my words we'll be getting back to the old 'uns after all, and when they've reissued all the talkies we'll have to trot out all the silents, and before we know wot we're at we'll be back to the 'Runaway Train' or old 'Pimple,' just you see if we ain't.

"And when we're all back where we started, and you writing your bits of rubbish for the old *Lantern Weekly*, maybe we'll all start making ourselves a bit charging up jam jars and such like for admission, like we done in the old days.

"Chase me up Park Lane, maim me in Mayfair, but I can just picture some of them snooty Society dames arriving at a swell preview, with their little old butlers loaded up with a dozen empty bottles worth of admission money. Pickle jars and penny gaffs, but it just gives you an idea of what things is coming to."

DETAILS WANTED

I would be glad to hear further details from Sheffield readers of the news item published on page 12b of last week's KINE. under the heading "Support for 4-mile Bar."

BREAKFAST OF A MAGNATE

*WHEN we read about deals such as the few million pound Paramount-Deutsch affair, we always like to picture the domestic life of some of these magnates.

The scene is any morning in the Deutsch home. Mr. Deutsch is hastily gulping down a hot cup of coffee, while Mrs. Deutsch is fixing his lunch sandwiches into a small attaché-case.

Mrs. Deutsch: Oh, do hurry up, Oscar, or you'll miss that 8.46 again.

Mr. Deutsch: All right, my dear, but you'd better let me have some money before I go—I left mine in my other suitcase. Just run upstairs and pack seven million in the brown portmanteau—I've a little shopping to do this morning; the Paramount Astorias, you know.

Mrs. Deutsch: I'm sorry, dear, but I can't let you have more than five million, there's the housekeeping and the grocer's bill, and the telephone. Now, do hurry up or you'll be late.

Mrs. Deutsch hurriedly packs the notes into a portmanteau and her husband rushes from the house crash into an Odeon on the doorstep.

Mrs. Deutsch (reprovingly): Oh, Oscar, you've been building another of those Odeons right in the middle of the tulip bed!

Mr. Deutsch: Sorry, my dear, I quite forgot: you see, it wasn't there when I came in last night. Just have the gardener remove ...

He ... es down the road as the puff-puff of the ... is heard rounding the bend.

**All the characters appearing above and any resemblance to any living person are purely incidental.*

"THE OLD MAID"

Bette Davis and Miriam Hopkins in THE OLD MAID (Warner)

Co-operative Scheme for British Production

C.E.A. DISCUSSES PLANS WITH PRODUCERS

ADJOURNED from Thursday of last week, the meeting of producers and exhibitors who are endeavouring to hammer out a co-operative film production scheme occupied the greater part of Tuesday in deliberation.

An hour from mid-day to 1 p.m. was spent in generalities, and the afternoon and evening in the discussion of a plan submitted by Sidney Bernstein.

The personnel of Tuesday's meeting was that of the previous Thursday, with the addition of S. K. Lewis.

British producers met a C.E.A. Committee on Thursday last to discuss the problems facing British films in general and a scheme formulated by Captain Richard Norton in particular.

The C.E.A. was represented by its President, E. J. Hinge, who occupied the chair, Vice-president H. P. F. Mears, K. Nyman, Major Gale, C. P. Metcalfe, Sidney Bernstein and the General Secretary, W. R. Fuller. For the producers Captain R. Norton, Michael Balcon, A. George Smith and Simon Rowson attended.

Rental Guarantee

Captain Norton outlined his scheme, which involved the guarantee by exhibitors of a minimum rental, on which basis the producer could arrange finance.

He declared that one of the main essentials of any scheme for the increase of film supplies by this method was simplicity, and suggested that most previous schemes had failed through being too complicated, especially in regard to the liability involved in the exhibitor.

Joint Committee

Captain Norton also suggested that such a scheme would need the existence of a joint committee of representative exhibitors and producers to decide on the types of films, so as to get as near as possible in production to general appeal.

After a lengthy discussion in which it was found that a certain amount of factual detail not at present available was needed, the meeting was adjourned until it was possible to spend the whole day in an attempt to arrive at concrete proposals.

From Our Letter Bag

KINEMAS AND AIR RAID RISKS

Insurance against Loss of Profits

By HARRY PEARL

A GREAT deal of space was recently devoted in the C.E.A. report to a scheme for covering losses on kinemas destroyed or partly so by enemy action. As has rightly been pointed out, even the Government has been afraid to commit themselves during the war to an unknown liability, but have inferred that it was likely to look into the question of compensation either after experience of the effects of war, or when the war itself is over.

If this is the case, therefore, can we not leave the question of capital compensation for kinemas, for, we hope, a benign Government to deal with (along with all other buildings similarly affected) and work out a scheme of our own to compensate owners for the whole or a part of their loss of profits during the duration of the war, until their properties are reinstated?

Little Man's Fear

This is the greatest fear in the hearts of a great number of "little men" and independent exhibitors. Surely it is not beyond the wit of our leaders in the Trade to get the experts to work out such a scheme, applied to every theatre in the country on a graded basis of either month to month or quarterly subscription (similar to the Government's "stocks" insurance)? This could also be worked in such a manner as to include severe loss of profits in particularly vulnerable areas, for theatres that may not be damaged or smashed, but are nevertheless suffering severely through enemy attention.

Such a scheme should not fall foul of the Government's determination to control the capital compensation schemes that have been launched on the public. In fact, why not obtain our rulers' sympathy and approbation of such an idea?

I have been impelled to write by the seeming "closing down" in reports of branch discussions on the subject of any need or desire to go forward with such ideas. The need to save exhibitors from absolute ruin and the complete cutting off of their livelihood (in particular, the one-theatre showman) should impel us to some action on the part of the whole Trade.

A First Step

I do not claim it as original—it was imparted to me by a banking official, one who certainly could not be accused of embarking upon a wildcat scheme without the necessary financial wisdom which is a part of their training. Nor do I suggest that there will be no difficulties or objections on all sorts of different counts—I can see many myself—but all would be capable of solution and ironing out; the main outlines have to be sketched first and agreed upon—that is the first step.

I suggest an immediate setting up of a committee to go into the question with approved financial advisers to report and formulate a scheme without delay.

OUR OVERSEAS MARKETS

British Opportunities in India

FILMS AND EQUIPMENT

ONE thing which the last war taught us is the danger of losing export markets due to inability to continue exports during the war period. In 1919 this was not a serious matter for manufacturers in our own Industry; but in the intervening period, the export trade in film stock, all kinds of studio, laboratory, and kinema apparatus, and other technical needs, has assumed considerable proportions, and it is to be hoped that the concentration of manufacturers on Government work will not cause overseas markets to be too much neglected.

These remarks are prompted by an article in *Indian Movies*, a recently established journal published under the auspices of the three trade associations of India. "The film Industry in India," it is stated, "has been making rapid progress during the last decade, and has reached the stage of being seventh among the principal national industries. Yet it is one of those industries which are entirely dependent on foreign countries for their raw materials.

"It is a tragedy that alongside with the development of the production side of films no attempt has been made to provide the Industry with indigenous raw materials. The outbreak of war cut off one of the principal sources of supply of these materials, and threatens the regularity of supply from the other available sources. In the circumstances, it is no wonder that our producers have had to resolve on a drastic curtailment of their programme of production, and adopt the strictest measures of economy in other directions."

It is urged that the Indian Industry should devise means of eliminating its dependence on outside sources of supply. There is no doubt that similar ideas are under consideration in other markets. It is, of course, easy to minimise the difficulties of establishing such technical manufacturing industries; but that it is possible Russia has shown. It behoves our manufacturers to endeavour to meet the needs of their overseas customers, and even to take advantage of the absence of Germany from these markets to extend their business connections. It is to be hoped that such efforts would meet with co-operation from official circles.

A.R.P. classes started before the outbreak of war are still being held at the Regent, Bristol, where seven members of the staff are fully qualified wardens.

Impromptu Shows

SOUTHEND INGENUITY DURING BLACK-OUT

When nearly the whole of Essex was blacked out on Saturday afternoon by an electricity failure, lasting in some places for an hour and a half to two hours, kinema managers were faced with an awkward problem. At Southend most of the kinemas were held up for more than an hour, and managers in most cases provided impromptu concerts.

At the Metropole at Westcliff, G. Roberts, the manager, took his usherettes on to the stage and made up a song and dance team which worked hard throughout the whole period, until normal lighting was restored.

At the Ritz, Southend, a professional pianist soon held the stage, and he was followed by the manager, S. E. Wickenden, who is a first-class ventriloquist and conjurer. With the aid of one or two other members of the theatre staff, who were not newcomers to the stage, they put up such an excellent entertainment that the audience wanted them to go on, even when the current was restored.

LAB. WORKERS' WAGES

Wages questions are to be discussed today at a meeting of the Laboratory Section of the A.C.T. with their opposite members of the British Film Producers' Association.

APPLICATION PERIOD EXTENDED

Warwickshire County Licensing Committee has extended by three months the period in which Upfill Jagger and Son, the applicants, must submit the detailed plans of the proposed new kinema in Warwick Terrace, Leamington Spa.

"The Middle Watch"

TRADE SHOW AND WEST END RUN FOR FAMOUS COMEDY

ASSOCIATED BRITISH PICTURE CORPORATION have just completed studio work on a new version of the famous Ian Hay and Stephen King-Hall comedy "The Middle Watch."

Confident of surpassing the excellent figures made by the earlier production, Arthur Dent, distribution executive for Associated British, has arranged an immediate Trade show at the New Gallery, Regent Street, on Friday, December 8, at 2.30 p.m. A West End run will follow at the Regal, Marble Arch, on Friday, December 15.

The whole production has been retuned to modern standards, and may be regarded as one of the happiest production choices made by any British studio since the war. Jack Buchanan is Captain Maitland, the girl-shy hero whose career is jeopardised by hectic adventures that take place during the middle watch following an afternoon dance on board ship, a role that should fit his light, deft style perfectly.

Fred Emney should make great play as the testy Admiral, and two old friends appear in Reginald Purdell, sole survivor of the earlier film, who raised terrific laughs as the uppity Corporal of Marines, and Leslie Fuller as worthy Marine Ogg.

A. DENT

Greta Gynt, Kay Walsh and Jean Gillie give feminine sparkle, and Romney Brent is the indispensable Ah Fang.

Thomas Bentley again directs for Associated British with a subject and cast that are considered to give certain promise of phenomenal success.

It will be remembered that the original production was marketed some nine years ago and established box-office records in every country in the British Empire. It was one of two films selected for exhibition to the first big assembly of Dominion Premiers in London as representative of the achievement of the newly born British film industry.

Albert Burdon in a scene from JAILBIRDS (Butcher's)

London Trade Show Diary

SCREENING BETWEEN NOV. 30—DEC. 6

Thursday

Sky Patrol (*Pathe*)

New Gallery. 2.30 p.m.

Cast: John Trent, Marjorie Reynolds, Milburn Stone, Jackie Coogan. **Director:** Howard Bretherton.

"Sky Patrol" is the story of a boy who hated to kill, even in the course of duty, and it explains how the youth overcomes this fear when he learns that gun fire is the only law the lawless understand.

John Trent and his pals, Milburn Stone and Marjorie Reynolds, are stationed at an army post near the border to train army pilots for the newly formed Sky Patrol, organised to protect the U.S. against ammunition smugglers and spies. Trent's protégé is young Jackie Coogan, who wanted to be a doctor and save lives, but who must follow his family tradition and go into the army.

Coogan gets a clue to the identity of a band of smugglers, but is captured by them when he refuses to kill in self-defence. Trent and Stone set out to rescue the boy, and in doing so become involved in a series of thrilling adventures that reach a climax when Trent, forced at the point of a gun to send a false message to army headquarters, tries to get a message through in code to Marjorie Reynolds.

Friday

Traitor Spy (*Pathe*)

New Gallery. 2.30 p.m.

Cast: Bruce Cabot, Marta Labarr, Tamara Desni, Edward Lexy, Cyril Smith, Romilly Lunge, Percy Walsh, Eve Lynd, Alexander Field, Hilary Pritchard, Miriam Minetti, Davina Craig. **Director:** Walter Summers.

This Rialto picture, produced by John Argyle, is described as a thrilling story which recounts the rounding up of a gang of Nazi agents operating in this country. The story, a best-seller, written by T. C. H. Jacobs, presents Bruce Cabot, the star of the picture, with a spy characterisation. Cabot is in the pay of the Nazis, who are anxious to secure plans of a secret naval device.

Cabot obtains the plans and refuses to hand them over unless he is paid a considerable sum of money over and above the pay he has already received.

It is after his refusal that the Nazis put into operation an intensive campaign to secure the plans. Then the authorities gain further information of the gang's activities through a mysterious murder.

Tuesday

Jailbirds (*Butcher's*)

Cambridge Theatre. 2.30 p.m.

Cast: Albert Burdon, Shaun Glenville, Charles Farrell, Charles Hawtrey, Lorraine Clewes. **Director:** Oswald Mitchell.

One of the most popular farces of the stage, "Jailbirds," in its film form, provides a series of broad comedy incidents acted by one of the most popular comedy teams on the screen. The story deals with the misadventures of Albert Burdon, a quiet, suburban householder, who is committed to prison for non-payment of fates. Fortunately, Shaun Glenville, the governor, is a man of humane instincts and permits the prisoners some little amusements such as darts in their cells, and arranges prison concerts. One of the latter enables Burdon and a pal, by personating two of the women artists, to escape. While working in a bakery, Charles Farrell, an old lag, forces them to conceal some stolen jewellery in a loaf, but after a series of misadventures, the ruse is discovered by the governor, who, unaware that his charges have escaped, is considering how best he can reply to a Home Office complaint that Burdon has been kept in prison over his allotted period. Fortunately, by this time the prisoners have voluntarily returned to their cell, which they obstinately refuse to leave, notwithstanding the pleading of the governor, who offers each a present. In a hilarious climax circumstances cause Burdon and his friends to return home, greatly to the relief of the prison staff.

Three Sons (*RKO-Radio*)

New Gallery. 3 p.m.

Cast: Edward Ellis, William Gargan, Kent Taylor, J. Edward Bromberg, Katharine Alexander, Dick Hogan. **Director:** Jack Hively.

A composite of the lives of a small shopkeeper, who opens a modest departmental store that grows into stupendous proportions, and his family and associates.

Three sons and a daughter are born to Richard Ellis and his wife, grow into maturity, and upon them rests the future responsibility of the family and its business, but one by one they fail, spoiled by the very riches that should have assured their future happiness. The trials and tribulations, joys and sorrows experienced by Ellis, the scandalous activities of his three sons and daughter, and the final redemption of the youngest son, are woven into absorbing screen entertainment.

Wednesday

Follow the Fleet (*RKO-Radio*)

New Gallery. 3 p.m.

Cast: Fred Astaire, Ginger Rogers, Randolph Scott, Harriet Hilliard, Astrid Allwyn, Lucille Ball, Betty Grable. **Director:** Mark Sandrich.

Bake and Bilge, two sailor friends, visit the Paradise Dance Hall, where Sherry Martin, Bake's girl friend, is employed as a dancer. Bilge is attracted by Connie, Sherry's sister.

After a dance contest, won by Sherry and Bake, the latter is responsible for Sherry losing her job. Her anger becomes intensified when Bilge abandons Connie for an attractive young widow.

How the threads of the plot are finally unravelled to the satisfaction of everybody concerned has been logically combined with the many spectacular song and dance sequences which are always an outstanding feature of an Astaire-Rogers production.

The musical score, composed by Irving Berlin, contains many sensational "hits."

OPTIMISTIC OUTLOOK OF N. IRISH TRADE

White Cinema Club's Meeting

THE annual meeting and luncheon of the White Cinema Club at the Imperial Hotel, Belfast, was, as usual, a largely attended affair. Harry Wilton, the president, was in the chair, and the proceedings were characterised by the usual happy reflection of the co-operative spirit which prevails in the Northern Ireland industry.

Paying a tribute to the honorary secretary, Josie Craig, who was retiring, the president said that they were all under a deep debt of gratitude to the hon. secretary for his invaluable work. His report was an excellent report of the valuable work which had been accomplished. They deeply regretted that pressure of business had compelled him to retire. Referring to the report of the treasurer, which showed that there was a balance on the year's working of £133, the president said that he felt everyone would agree that the report as to finance was excellent. They had had a larger outlay as a result of the cost of the expenses of the Conciliation Board and also in regard to their donations to benevolent objects.

The following appointments were made unanimously:—

President, Harry Wilton; vice-president, Billy Bradley; treasurer, Coun. George Gray, J.P.; hon. secretary, S. M. Goldstein. Committee, the president, vice-president, treasurer and hon. secretary and Messrs. G. Morrison, J. Curran, W. J. Hogan, D. D. Young, F. A. Spiers, J. Gaston, J. H. Craig, B. M'Guigan, and T. Hanlon.

Benevolent Fund Plan

A resolution asking the Committee to draft the scheme for a Trade benevolent fund on a voluntary basis, with the Club contributing 20 per cent. per annum to the amount, was proposed by James Curran, and carried, with the instruction that the Committee draw up the rules governing the scheme and submit them to the general body of members. A number of donations to the fund were announced at the meeting.

A resolution by D. D. Young that all new members be asked to pay an entrance fee was carried. It was agreed to leave the details of the arrangements for the annual dance in the hands of the Committee.

The annual report stated that the membership was now 95 and represented nearly every kinema in Northern Ireland.

Reference was made to the presentation by the president of a golf trophy.

Transport Difficulties

The difficulty of film transport during July led to the suggestion that the major renters should establish a central clearing house in the city for the duration of the war, a project which was still under consideration.

Valuable work had been done by Messrs. G. Morrison and F. Pounds in negotiating with the Government as regards the keeping open of kinemas and theatres.

The arbitrator's award in connection with the proceedings of the Conciliation Board had been loyally observed by almost all the managements concerned.

The many matters of importance in connection with the agreement had mostly been settled amicably. One complaint from the union had been conducted in a semi-judicial manner and resulted in a verdict for the employer. Particular mention was made of the services on behalf of the Association at the Board's meetings of B. M. M'Guigan.

Concluding, the report stated: "The term under review has closed with good business reported by kinemas and theatres, in spite of the black-out conditions, and the year ahead will, it is hoped, prove to be the herald of further success."

EIRE BAN BRITISH NAVY FILM

"LUCK OF THE NAVY"

A decision of the Eire Censor is causing wonderment in Trade circles in Dublin, according to a message to the KINE. from the Eire capital.

"The Luck of the Navy," an Associated British Picture Corporation subject, was passed by the Irish Censor long before the war without any cuts whatsoever. Since the outbreak of war, however, the Censor has withdrawn his permission for its screening under the Emergency Powers Order. No reason is given for the decision, and an appeal against withdrawal has been disallowed.

Although a spy story, there is nothing in the story to indicate that the spies are of any particular nationality. The film is a modern adaptation of a stage play produced some thirty years ago.

NEW M-G-M FILMS

"Broadway Melody of 1940"

George Murphy has been added as the third dancing member of the cast of "Broadway Melody of 1940," starring Eleanor Powell and Fred Astaire, which goes into production shortly at Metro-Goldwyn-Mayer.

Murphy will play Miss Powell's dancing partner, who is supplanted in her affections by Astaire, who becomes an overnight sensation when he takes George's place.

George is no slouch himself with his feet, but the competition will be the greatest that Hollywood has to offer in the teaming of Astaire and Powell.

Montgomery's New Film

There are no fewer than 159 speaking parts in Robert Montgomery's new starring picture, "The Earl of Chicago," which has been placed in production at the Metro-Goldwyn-Mayer studios.

Edward Arnold and Reginald Owen have prominent supporting rôles. Victor Saville is producer, Richard Thorpe director.

The story is an original by Brock Williams, adapted by Lesser Samuels.

Atwill's Son Enlists

While Lionel Atwill started his rôle in "The Secret of Dr. Kildare," a medical story, his son, John Anthony Atwill, was receiving his degree of Doctor of Medicine at St. Bartholomew's Hospital in London.

Young Atwill has now been commissioned a captain in the R.A.M.C.

"Edison the Man"

Clarence Brown will direct "Edison the Man" for Metro-Goldwyn-Mayer. Spencer Tracy will have the title-rôle in this film, which will be a dramatisation of the life of the famous inventor.

Edison's boyhood will be made as a separate M-G-M picture, with Mickey Rooney in the leading rôle, and George Bancroft appearing as his father. Victor Kilian, also Bobbie Jordan of the "Dead End Kids," are additions to the cast of this picture.

SILVER WEDDING

Mr. and Mrs. Archibald Haddon, at their home in the Surrey hills, Denland, the Chart, near Oxted. Mr. Haddon is the well-known stage and screen publicist and Press representative.

In Oldham "The Gorilla" and "Dark Eyes of London" are barred to persons under sixteen years of age, and "Hell's Kitchen" may only be seen by young people if they are accompanied by adults.

Capra Trade Show Fixed

"MR. SMITH GOES TO WASHINGTON"

A FRANK CAPRA production is always an event in screen history, but judging by advance reports "Mr. Smith Goes to Washington" has outstripped all his previous box-office successes. This lends additional interest to Columbia's announcement of its Trade show at the New Gallery at 2.30 p.m. on December 13.

American reviewers have vied with each other for superlatives in describing this comedy-drama, which, following a unique world première at Constitution Hall, Washington, attended by members of the Cabinet and Senate, was given front page publicity in all leading American journals.

Advised as the most lavish film ever directed by Capra, "Mr. Smith Goes to Washington" entailed more than ten months of preparation and more than four months of actual shooting. One of the largest sets ever constructed for a film is that of the United States Senate Chamber.

168 Speaking Parts

Heading one of the most brilliant casts ever seen in any picture are Jean Arthur and James Stewart, the co-stars in Frank Capra's last film, "You Can't Take It With You." Their reunion in "Mr. Smith Goes to Washington" is a unique tribute—this being the first occasion that Capra has ever used the same stars in two of his productions.

Another remarkable feature is the outstanding cast chosen to interpret the laugh-laden action of the picture—Claude Rains, Edward Arnold, Thomas Mitchell, H. B. Warner, Guy Kibbee, Ruth Donnelly, Eugene Pallette, Harry Carey, Beulah Bondi, Astrid Allwyn, Grant Mitchell and Porter Hall. There are 168 speaking parts.

In his previous successes Capra has had as his scenarist Robert Riskin, who has now turned producer. The screenplay for "Mr. Smith Goes to Washington" is written by Sydney Buchman and is acclaimed as a model dialogue of rich humour, quick thrust and point delivery.

The story of the film relates how a powerful, wire-pulling magnate, to further his schemes, engineers the election to the Senate of a supposedly "dumb" candidate. Duly elected, however, the candidate, James Stewart, has his own ideas, and the development of the clever plot reveals how, despite seemingly hopeless opposition, he attains his ambitions.

"MR. SMITH GOES TO WASHINGTON"

Eugene Pallette, Linda Winters, James Stewart, Claude Rains, Dick Elliott, Lorna Gray and Astrid Allwyn

ALBERT BURDON

WILL BEAT THE BLACKEST OF BLACKOUTS!

SHAUN GLENVILLE
CHARLES FARRELL
CHARLES HAWTREY
SYLVIA COLERIDGE
LORRAINE CLEWES

THE SCREEN'S GREATEST COMEDY TEAM IN BUTCHER'S GIGANTIC LAUGH BARRAGE!

A Butcher's Empire Production made at Walton-on-Thames, England.

Based on Fred Karno's Famous Comedy Stage Show.

Story by CON WEST.

DIRECTED BY OSWALD MITCHELL

Recorded on RCA Photophone

BUTCHER'S FILM SERVICE LTD.

F. W. BAKER, Managing Director.

175, WARDOUR STREET, LONDON, W.1.

Telephone: Gerrard 7282 (3 lines). Telegrams: Butchilms, Rath, London.

IT'S A RIOT
IT'S THE FUNNIEST
FILM IN YEARS!

TRADE SHOW
TUESDAY, DECEMBER 5th,
at 2.30 p.m.
CAMBRIDGE THEATRE

PATHE · PICTURES LIMITED PRESENTS

RAID

A tense account of the rounding up of a gang of Nazi agents operating in this country. It's as timely as to-day's headlines and a Box-office natural of the first water.

✧ TRADE PRESENTATION ✧

New Gallery, on Friday, Dec. 1st, at 2.30 p.m.

A RIALTO PICTURE PRODUCED AT WELWYN

Pathe Gazette PUBLIC NEWSREEL No. 1

Was a Spy in

PATHE · PICTURES LIMITED

THRILLING STORY OF NAZI SPIES IN ENGLAND

Starring

BRUCE CABOT

with

MARTA LABARR • TAMARA DESNI

Produced by JOHN ARGYLE • Directed by WALTER SUMMERS

SPY

On the trail of the munition Pirates!

PATHE · PICTURES LIMITED PRESENTS

SKY PATROL

Pathe Gazette PUBLIC NEWSREEL NO. 1

MOTOGRAM PICTURES

Western Electric MIRROPHONIC SOUND SYSTEM

PATHE · PICTURES LIMITED The Seal of Quality

FILMS ACT TO BE RETAINED UNTIL NEXT MARCH

Government's Quota Plan

CURRENCY EXPORTS LIMITED TO 50 PER CENT

Safeguards for Exhibitors and Producers

THE Films Act with existing Quota commitments will continue to function until March 31.

THIS DECISION WAS ANNOUNCED LAST WEEK BY OLIVER STANLEY, PRESIDENT OF THE BOARD OF TRADE, WHO PROMISED, HOWEVER, THAT THE ACT WOULD BE ADMINISTERED WITH REGARD TO WAR TIME CIRCUMSTANCES.

Renters' Quota will remain at its present level—22½% long and 17½% short films from October 1, 1939, to the end of next March; it is proposed to treat this period as continuous with the preceding Quota period.

Promised alternative arrangements after March, 1940, include substitution of the Quota provisions by an obligation upon American renters to spend on British production an amount equivalent to what they would have spent under the Quota.

THERE WILL BE NO ATTEMPT TO CREATE AN ADDITIONAL PRODUCT SHORTAGE. IF AN ACTUAL SHORTAGE OCCURS, AMERICAN RENTERS HAVE AGREED NOT TO RAISE FILM RENTALS ABOVE THE PRESENT LEVELS.

Other features of the present proposals are: permission to remit in dollars to America 50 per cent. of annual remittances based on the average of the past three years. Remaining revenues will be controlled by an organisation representing the companies and the Board of Trade.

The full text of the proposals are contained in the following letter sent by the President of the Board of Trade to Sir Frederick Whyte, K.C.S.I., Chairman of the Cinematograph Films Council.—

"You will remember that on November 21 I told the Cinematograph Films Council that I expected very shortly to be able to announce the result of negotiations that I have been conducting with the American renting companies through the good offices of the American Ambassador. I am now writing to you as Chairman of the Council to give you this information.

"As you know, there were two main issues involved in these negotiations.

"One of them, the financial issue, arises from the necessity for conserving our resources in foreign exchange; the other is concerned with the measures required in these altered circumstances to maintain and encourage film production in this country, and at the same time to ensure a continued supply of films from the United States.

"As regards finance, it has been agreed that during the period November 1, 1939, to October 31, 1940, the companies will be authorised to remit in dollars an amount representing 50 per cent. of past remittances based on the average of the last three years.

"While this applies specifically to the seven chief American renting companies, it is intended to apply the same principle, with such modifications as may be required to meet special circumstances, to the transactions of other companies that distribute American films in Great Britain.

"The disposal of the remaining revenues of the companies will be supervised by a control organisation representing the companies and the Board of Trade, and the measures required for effective control are to be agreed between the companies on the one hand, and the Treasury and the Board of Trade on the other.

"Any foreign exchange, however, accruing to the companies as a result of the distribution overseas of pictures made by them in Great Britain will not be subject to this control, but will remain at the disposal of the companies.

War Time Conditions

"I now come to the conditions under which the industry will be regulated for the twelve months beginning October 1, 1939, and ending September 30, 1940.

"The renters' quota will be maintained at its present level from October 1, 1939, until March 31, 1940.

"The necessary steps will be taken to treat this period as continuous with the preceding renters' quota period (April 1 to September 30, 1939) for the purpose of fulfilling the quota obligations under the Films Act.

"Steps will also be taken to make such other changes in the Act as the Board of Trade may deem desirable in the interests of British production.

"The existing quota provisions will be administered with due regard to the various obstacles that war time circumstances may cause to production.

Producers' Safeguards

"Immediate consideration will be given to the possibility of replacing the quota provisions after March 31, 1940, by alternative arrangements under which the American

Continued in next column

renting companies would spend an amount equivalent to the monetary obligations that they would have incurred during that period under the Films Act, this amount either to be spent directly on film production in this country or made available by way of guaranteed loan for financing such production.

Film Rental Guarantees

"Finally, an assurance has been given that the companies will continue to export their films freely to this market, and that there will be no attempt to create an artificial shortage.

"They have further agreed that, if there should be a substantial shortage in the number of films available to exhibitors, they will not take advantage of such a situation to raise film rentals above their present levels.

"You will see that the general effect of the agreement is to stabilise the immediate position, and thus create a basis on which plans can be made and executed, and to direct attention forthwith to the formulation of new measures designed to meet war time requirements. In this latter task I must look to your Council to give me all the help it can, and I know I can count on its full co-operation."

C.E.A. AGREEMENT WITH N.A.A.F.I.

HINGE AS ADVISER ON ARMY DISTRIBUTION

Complete co-ordination has now been effected between the C.E.A. and N.A.A.F.I. on the matter of the supply of film entertainment to the troops, as the C.E.A. has nominated, and N.A.A.F.I. has accepted, its president, E. J. Hinge, as adviser on film exhibition.

This is the outcome of an invitation which N.A.A.F.I. made last month to Mr. Hinge to co-operate in the formation of a committee, independent of the E.N.S.A. and in direct contact with N.A.A.F.I., to facilitate the supply of films to the troops both at home and abroad.

E. J. HINGE

This committee, stated N.A.A.F.I., in its invitation to Mr. Hinge, would be responsible for making arrangements for providing that organisation with suitable films for such purposes. This line of approach from N.A.A.F.I. has been consistently followed by the C.E.A., and in acknowledging the nomination, Colonel Benson, who is the general manager of N.A.A.F.I., writes that "the Corporation will be honoured to accept the nomination by your General Council of Mr. Hinge to advise us on exhibition matters, and I feel sure that this will be most beneficial to everyone concerned."

OSCAR DEUTSCH

Deutsch Clinches Big Paramount Deal

£3,000,000 INVOLVED

Seven Kinemas Leased for 35 Years

AFTER nearly a year of negotiations, Oscar Deutsch, chief of the Odeon circuit, on Thursday signed an agreement by which he assumed control of seven kinemas of the Paramount circuit.

The deal, which took effect on Monday, involves properties worth about £3,000,000 and involves the leasing to Odeon Cinemas, Ltd., for a period of 35 years of the following theatres:—

The Astorias at Brixton, Streatham, Old Kent Road and Finsbury Park, and the Paramounts at Leeds, Manchester and Newcastle.

In addition to these theatres, it is understood that negotiations are proceeding with regard to the transfer to Mr. Deutsch of the Paramount theatres at Birmingham, Liverpool and Tottenham Court Road.

On the other hand, the KINE. is informed that it is not proposed to continue discussions which aimed at the amalgamation with the Odeon of the Gaumont-British circuit.

The Odeon circuit now comprises 300 kinemas and, despite the war, Mr. Deutsch is going ahead with his expansion programme already scheduled.

FILM OFFICIALS OF M.O.I.

GOVERNMENT REVEALS STAFF SALARIES

Replying in the House of Commons last week to G. LE MANDER, who asked about the names and salaries, with particulars of previous political positions held, of the staff of the Film Department of the Ministry, SIR EDWARD GRIGG, Parliamentary Secretary to the Minister of Information, gave the following details:—

Director, Sir Joseph Ball, unpaid; Deputy Director, G. E. G. Forbes, £1,150-£1,500; Hon. Adviser, Lieut.-Col. A. C. Bromhead, unpaid; other posts, Sir Edward Villiers, £800; A. G. Highet, £900-£1,050; D. K. Clarke, £600; J. G. Hughes-Roberts, £700-£860; R. Nunn-May, £750; R. Ferguson, £500; J. Reeves, £500 (not yet taken up duties); W. Sellars, £450-£600 (not yet taken up duties); Oliver Bell, unpaid (on temporary loan from Film Institute).

Political Services

The following members of staff have been connected with political work: Sir Joseph Ball, Director, Conservative Research Dept.; Mr. Clarke, general secretary, Conservative Research Dept.; Mr. Reeves, secretary-manager, Workers' Film Association (Film Dept. of the T.U.C. and Labour party); Mr. Bell, Press officer, Conservative Central Office, 1934-6, secretary, British Intellectual Co-operation Committee of the League of Nations.

Porthcawl Urban Council have decided by a majority vote not to grant a seven-day licence to the Coliseum, John Street.

The application was made by George Beynon, a member of the Council, who urged that the licence would meet a public need.

EARL ST. JOHN JOINS ODEON

Reddin's New Post

Earl St. John, who was previously in charge of the Paramount Theatre department, is joining Odeon Cinemas, Ltd., to assume direction of the seven theatres acquired by the Deutsch organisation.

EARL ST. JOHN

Reddin to Control the Rest

The remaining theatres of the group will be under the control of T. C. Reddin, the publicity director of the Paramount Co. Mr. Reddin was formerly general supervisor of the theatres under Earl St. John. In future, he will be responsible for both theatre and publicity departments operating from the Plaza, Regent Street.

Film Institute's Finances

FEAR THAT ACTIVITIES MAY BE IMPEDED

OPPORTUNITIES for increased activities by the British Film Institute are likely to be thwarted by financial restrictions. "Unless other sources of income can be discovered," it is stated in the Annual Report, "the work in future cannot be expanded." It is intended to make an effort to secure 10,000 members during the coming months.

A notification to the British Film Institute from the Clerk to the Privy Council suggests that the Institute can no longer expect an increase of the grant to the Institute's income from the Cinematograph Fund.

"In the absence of a marked expansion in the income of the Cinematograph Fund," says the letter, "which is not at present expected, the financial assistance authorised for 1939 must be regarded as closely approaching the maximum annual grant that can be made from the Fund."

Since the receipt of that letter there has come diminished audiences on Sundays at kinemas, and a consequent smaller income to the Fund.

Unless other sources of income can be discovered the work of the institute cannot be expanded, the report continues. Last year a non-recurrent grant of £3,000 was nearly all expended upon the erection of a block of vaults to house the film library and £600 on purchase of old films.

Some interesting facts emerge from the report. Only 251 new projectors have been installed by local authorities for educational purposes during the year, and only 183 new educational films made specially for school use during the year, as against 200 in 1938.

On the other hand, 186 films of a publicity or documentary character may be added to this total.

The Loan Section of the National Film Library had 1,428 bookings during the year of its films; of these 481 were films in the Reprint Section, *i.e.*, films of different periods in the kinema's history.

The membership of the Institute on June 30, 1939, was 1,042 full members, 49 corporate members, and 2,500 association members enrolled in Film Institute Societies. This compares with 878 full members, 43 corporate members and 2,190 associate members on June 30, 1938.

An appendix sets out the number of projectors in schools in Great Britain. The number 1,741 divided as to preparatory, primary, senior elementary and central 995, secondary 375, technical colleges, universities 176, and local education authorities for general use 195.

Categories of Teaching Films

The Institute has divided teaching films into four categories:—

(1) The illustration film, *i.e.*, the short 2-4 minute film designed to illustrate one particular point in a lesson such as the walk of a camel, hypocyclic motion, etc.

(2) The lesson-teaching film, *i.e.*, the film, of which the examples are legion, which forms the core round which a classroom period should be built.

(3) The background film, *i.e.*, the film of the documentary type, probably in sound, used for stirring the child's imagination and imparting information on subjects not directly concerned with the regular school curriculum. Examples are the public relations films made by the G.P.O., the British Commercial Gas Association, the Oil Companies, the Dominions, the Colonial Empire Marketing Board, etc.

(4) Film appreciation, *i.e.*, the study of the film as a work of art in the same way as instruction is given in musical, dramatic or literary appreciation. No special films have been made available in Britain with this purpose in view. It can, however, be studied in the commercial kinema.

Imperial Relations

Just before the close of the year covered by the present report, it was decided to prepare two reports for the Dominion and Colonies Panel's use. The first is to deal with Dominion matters and will give information on:—

(*a*) What is being done in regard to the production and distribution of Dominion films for circulation in other Dominions and in other self-governing units of the British Empire.

(*b*) What is being done in regard to production of British films for distribution throughout the Dominions.

(*c*) What helpful action, if any, in these connections can be taken by the British Film Institute.

The second will inquire into the production and distribution of films to and from the Colonial Empire and suggest ways and means by which any production can be improved or started. To this end a general questionnaire dealing with optical aids has been prepared and will shortly be circulated.

Financial difficulties have prevented the development of a plan to distribute films to schools in East Central and West Africa.

A submission is being made to the Government of India to establish an Indian Film Institute to develop the educational and cultural uses of films there.

A plan for the formation of a Statistical Bureau was dropped owing to lack of finance.

FORMING A NEW C.E.A. BRANCH

Manchester Exhibitors Discuss Procedure

A BIG MEETING

General Council to Ratify Partition

LOUIS LEWIS, active in support

J. MATHER, a critic of the proposals

W. S. GIBSON

MANCHESTER and District Branch—the second largest in the country—is to be cut in two. In what manner will be determined by the General Council. Manchester and Salford exhibitors want a branch of their own, instead of being part and parcel of a territorial organisation which has very far-flung boundaries.

The issue was vigorously debated at the extraordinary general meeting held at which 149 exhibitors were checked in. Seated alongside the Chairman (Arthur Peel) were E. J. Hinge (President) and W. R. Fuller (General Secretary), holding a watching brief.

The proposals as to the area to be covered by the new branch go beyond what some of the officers of the parent branch consider reasonable, and a question of finance is ultimately involved.

There was only one item on the agenda, the following resolution:—

To consider the application made to the General Council by the Manchester and Salford Exhibitors' Committee to form a separate branch of the Association and to consider its territory.

L. LEWIS (A.B.C.), who is chairman of the Committee, made a statement outlining the reasons for the application.

"We feel that the present branch is in vital need of reorganisation," he said, "as the area at present served by the branch is far too large for efficient control, or for maintaining that individual interest which is essential for the success of the C.E.A. The step we are taking is in the general interests of exhibitors.

"To have one branch concerned purely with the interests of Manchester, Salford and the surrounding district exhibitors, and another branch to deal with the interests of exhibitors in the outlying districts, would definitely lead to increased efficiency.

"Important matters which affect the Industry are constantly being referred to the Manchester and Salford Committee, which has not the status of a branch. This results in a considerable amount of work being duplicated and time being wasted.

Manchester a Key Centre

"Licensing matters which affect, first of all, the interests of the Manchester and Salford city exhibitors tend to influence the whole of the exhibitors in the surrounding districts. The officers who deal with these matters should have strong interests centred in these areas."

Of the present membership of 375, only 105 were Manchester and Salford exhibitors, leaving 270 who were exhibitors outside the area. To conduct such an important new branch with so small a membership (105) and so small an income would be impossible. Hence they asked for the following districts, adjacent to Manchester to be included in the new branch: Eccles, Denton, Ashton-under-Lyne, Stalybridge, Hyde, Guide Bridge, Hurst, Dukinfield, Audenshaw, Monton, Altrincham, and Sale.

It was particularly desired to bring in these places in order to maintain the balance of membership between the small independent exhibitors and the circuits, as there was no desire for the branch to be predominantly one of circuit membership.

"To have a separate branch would make for increased efficiency, *e.g.*, trade union agreement with the N.A.T.K.E., negotiations for which have been in progress for many months and would probably have been settled for Manchester and District territory several months ago.

"Many of the larger cities such as Sheffield, Leeds, Bradford, and Birmingham have their own branches—why not Manchester?"

This branch was originally formed on behalf of Manchester and district by Manchester exhibitors, but it had now grown and extended as far away as Nelson, Burnley and Clitheroe.

Who Gets the "Parson's Nose"?

"How are we to accomplish this surgical operation, the like of which is not known in the history of this Association?" asked J. J. MCCRACKEN (Rochdale).

"Manchester and Salford members desire to withdraw from the present branch and form a branch of their own. I have nothing to say against that, but if it is going to be a case of carving the turkey and leaving us with the 'parson's nose,' I am not playing."

He would not agree to the new branch having any more than Manchester and Salford and the immediately adjacent areas. It would not be fair to the existing branch to take the slice of territory which Mr. Lewis had mapped out, and to hand it over to the new branch. After all, the old branch had a very spread-out territory and would have to meet far greater expense than the branch it was proposed to form.

Go-slow Appeal Overruled

Another dissentient was E. CHESHIRE, who suspected that some people had more information than he had, which was essential to consider this important problem. Asking that a decision be deferred to enable the matter to be more thoroughly considered, Mr. Cheshire said he looked askance on questions which involved divisions.

"It seems to me," added Mr. Cheshire with asperity, "you are trying to make parish councils of a number of members of this organisation in Manchester and Salford." The two branches would mean divided counsels and more representatives going to London, involving greater expense than was the case under the existing regime. (Cries of "No.")

There would be duplication of staff and of work. It would be a vital mistake for members to give a vote when the information before them was inadequate—they would regret it in the long run.

CHAIRMAN ARTHUR PEEL ruled the matter would have to be voted upon that day. It had been referred to the branch by General Council and the meeting had been called in accordance with the rules.

£319 Not Enough

R. GORDON EMERY said the most important essential of a successful reorganisation was to have both new branches in a financial position to carry on efficiently the work of the organisation.

The proposed branch, with a membership of Manchester and Salford exhibitors only, would receive from head office an annual sum of £319, whereas the present branch allocation was £970. It would be almost impossible to conduct a branch of the importance of Manchester and Salford on £319, allowing for all the expenses that would have to be incurred.

"It is vital for a city, the size of Manchester, to have a central office, as at present, neither circuit nor independent, where members can go at any time to voice their grievances and obtain information. Membership of the new branch should be raised to a figure which would make both branches, and not merely one, financially secure."

Jack Mather Hits Out

J. MATHER (Bury) reminded the meeting that of the 13 members of the present Manchester executive, nine were Manchester and Salford exhibitors, against four who came from the outlying districts. Concerning the delegates, five out of the eight were supplied by Manchester and Salford. So Manchester and Salford had more than a fair share of representation.

It was agreed that if the business of Manchester and Salford exhibitors was of such importance, they should have their own branch, but what he objected to was the area which they claimed.

There was a suggestion at the executive committee on the previous Tuesday, that the territory of the new branch should be Manchester and Salford and those places from which exhibitors had to come to Manchester for their licences. It was therefore agreed that the following towns should go to the new branch:—

Manchester, Salford, Droylsden, Failsworth, Irlam, Withington, Patricroft, Pendlebury, Prestwich, Stretford, Swinton, Urmston, Monton and Walkden.

This territory would yield the new branch £381, leaving the old branch £583 per annum. The new branch had no right to expect half of the present revenue of the present branch, and he definitely objected to any further claims to territory than that specified.

G.C. to Have Last Word

After quoting the rule under which the present procedure was being taken W. R. FULLER (Gen. Sec.) made it clear that although the General Council had remitted the matter to the branch, it still had entire discretion in putting forward a solution. It would be helped in coming to a conclusion by referring the matter back in the hope that the parties might be able to reach agreement. He was not in a position to anticipate anything which the G.C. might or might not decide.

"Uneasy Bedfellows"

Remarking that when he was chairman of the branch he did everything possible to avoid a split, T. H. HARTLEY referred to the circulation of lists of names before an annual meeting. When the committee was elected some members were ostracised—he amongst them—yet the bill for the printing of those lists was sent to the branch. Needless to say some of them raised objections.

"When the Manchester and Salford Exhibitors Committee was formed we found some of them uneasy bedfellows," admitted Mr. Hartley, who went on to say that the first issue on which they crossed swords was Sunday opening, and from that day there seemed to have been a certain amount of friction between the two bodies.

The Manchester and Salford body was largely composed of circuit managers and representatives, yet he saw no reason why independents and circuits should not work together in every respect. Although reflections had been cast on the Manchester branch because of its size, it could be confidently claimed it had done its work successfully. Those who wanted the new branch desired it to cover a large area simply to give it financial strength. He agreed to the formation of the branch, but not to the boundaries it claimed.

Action and Reaction

"We have never suggested there was anything wrong with the past working of the Manchester branch," retorted W. HOCKMAN (G.-B.). One of the bugbears of working on the committee, however, was that many things were dealt with by the secretary and chairman before they reached the executive. In numerous instances the committee was completely ignored.

"It had been suggested that Manchester had built up 'this great branch'; I refute this," continued Mr. Hockman.

It was only since the functioning of the Manchester and Salford Exhibitors Committee that interest had been kindled. The original officers of the branch did not have sufficient interest to worry about the problems which concerned the larger exhibitors.

"Don't Wash Dirty Linen"

THE CHAIRMAN: We want to avoid washing dirty linen; we have not come here for that purpose. Some things would have been best left unsaid, but let us get down to business.

J. MATHER: How many branches with an income of less than £381 are working successfully?

This question was adroitly answered by W. R. FULLER: "Questions are sometimes designed to obtain information, and the answers might obscure the situations which they are desired to clarify. Mr. Hinge and myself are listening very carefully with a view to getting information ourselves.

"As I understand this discussion, those who want to form this branch contemplate running the organisation on lines which involve a certain amount of expense, and in order to meet that expense they require additional territory. How far that is a 'condition precedent'—if I may use a legal term—I hope to ascertain as the meeting proceeds.

"It is possible to run a branch on £381, but it would not be possible on £381 to send to General Council a full complement of delegates each month, provide an office, meet secretarial expenses, etc."

In reply to J. Mather, Secretary C. LITTLER said the membership of the new branch on the basis of the area proposed by Mr. Mather would be 132, leaving 243 in the existing branch.

THE CHAIRMAN: But in the outlying districts of Manchester there are very few "A" halls: they are mostly "B" and "C."

New Branch Idea Approved

Without any formal resolution being moved, the meeting expressed itself in favour of a new branch being formed from the existing branch, subject to the territory being defined.

"I suggest the question of territory be left to the General Council," remarked L. LEWIS.

Continued on page 13

Northerners Approve Wage Agreement

EARLIER OPENING AND STAFF INSURANCES

Suburban Halls Criticise Renters' Treatment

MEMBERS of the Northern Branch C.E.A., at their monthly meeting, formally approved the final draft of an agreement with the N.A.T.K.E. which is expected to become operative on January 1, to continue for 18 months and, thereafter, be subject to amendment on six months' notice by either side.

The CHAIRMAN (W. S. Gibson) told the meeting, which included the National President (E. J. Hinge), that the result of the negotiations reflected credit on the committee and, particularly, on F. M. Horsfall and W. Prodgers, supervisors for G.-B. and A.B.C. Northern circuits. Mr. Hinge, as ever, had been invaluable, while C. Chipchase, T. F. Massicks and the secretary had each pulled a good oar in the boat.

The SECRETARY reported that he had circularised details of the proposed system of grading and that he was now receiving the requisite particulars from individual kinemas. Those that did not supply details by November 30 would be assessed by the committee.

The following were appointed (until the annual meeting) members of the Conciliation Board:—

W. S. Gibson, T. F. Massicks, C. Chipchase, F. M. Horsfall and B. Renwick.

A letter was considered in which J. C. Bell, Newcastle suburban exhibitor, complained against the extension to four or more weeks of the first runs of super-films in down-town kinemas. His complaint also extended to the growing practice of renters in demanding six-day bookings for subsequent suburban runs.

Mr. BELL suggested, therefore, that a meeting of suburban proprietors, concerned with second and subsequent runs, be convened to consider ways and means of combating the serious situation.

Mr. BELL told the meeting that the position was becoming increasingly difficult and action was needed. "We must be solid," he said, "and give no more than three days' booking for films which have run more than two weeks in the city."

Concurring, C. CHIPCHASE proposed that a committee be appointed to consider the whole subect, while W. CARR favoured leaving the matter in the hands of the Executive Committee.

Holding that the problem would concern the whole Industry, F. W. MORRISON supported action by the Executive Committee. This was carried.

Success of Executive Committee

In reference to the report of the National Executive E. J. HINGE was of opinion that this would go down in association history as the most comprehensive effort to date. It represented a tremendous amount of work.

Answering Mr. Chipchase, Mr. HINGE explained that transport difficulties were primarily the reason for transferring all matters to the Executive Committee. Large meetings could not now be assembled at short notice. The present temporary arrangement, he said, commanded the confidence of the General Council who, up to the present, had accepted and endorsed all its reports.

F. W. MORRISON considered the report of the National Executive Committee a splendid piece of work. He felt that the members did not appreciate adequately the vast amount of good work achieved. It was impressive to note the manner in which officers of the association were received at the Home Office. Much of the credit was due to Mr. Hinge.

British Star Salaries in U.S.

In reference to the importation of American films, Mr. Chipchase voiced the interesting suggestion that the Board of Trade should impose a condition that part of the salaries paid to British film stars in America should be paid in this country.

Mr. CHIPCHASE also contended that the Hollywood film trade could reasonably be expected to purchase goods in this country to help fill the space in ships returning for munitions under the American "cash-and-carry" rule.

Exhibitors Should Take Care

Answering B. Renwick, Mr. HINGE said that, primarily, the safeguard against the extortion of exorbitant rentals was entirely in the hands of the individual exhibitors, who should see that the contract contained a fair break figure.

Leeds War-Risks Scheme

Mr. MORRISON thought that the Leeds proposal for a co-operative scheme had distinct possibilities; but he had to recall that when similar schemes were tried out some years ago they had not proved successful.

After W. CARR had reported on the General Council meeting, the thanks of the members were conveyed to Messrs. Hinge, Morrison and Carr for their work in the members' interests.

Staff Insurance and Early Opening

Having inquired of Head Office if the earlier opening of kinemas would operate to bring more staff members within the scope of the National Unemployment and Health Insurance Acts, the SECRETARY read a letter which the general secretary had received from the Minister of Labour.

It contended that "where the hours of employment before 6 p.m. exceeded six only by reason of an earlier beginning of what, in effect, was the evening programme, the employment may, for the present, still be regarded as covered by the subsidiary employments Order, and, therefore, be not insurable."

It was presumed that, in other respects, the conditions for exemption from insurance still applied. The position would, however, be examined again in March or April in the light of the national situation as it may then be.

Local War Needs

J. MCHARG, JUN., appealed [illegible] members for support of the Lord Mayor's War Needs Finance Committee.

The following committee was appointed to act in concert with the Lord Mayor's Committee: E. J. Hinge, F. M. Horsfall, T. F. Massicks, B. Renwick, H. A. [illegible]man, J. McHarg, Jun., W. Prodgers and the secretary (A. Smith).

Condolences

The branch placed on record its sympathy with the secretary, whose [illegible]nger son, Alan, had been killed while [illegible] an R.A.F. patrol in the East, and with T. Holdstock, local manager of Tw[illegible]th-Century Fox on the death of his wife.

Joe E. Brown and Mary Carlisle in SFOOK HOUSE, a forthcoming Columbia Trade show

"Carving-Up" Manchester

INDEPENDENTS DEMAND FAIR PLAY

A Historic Meeting

Continued from page 12

Dissent was immediately expressed by J. MATHER. "Why bring members here if we cannot settle the question on our own?" he commented.

The CHAIRMAN: Personally, I am in agreement with Mr. Lewis, but I will not stifle discussion.

After some further exchanges, Mr. MILLER moved and D. C. WALLS seconded: That the territory of the new branch be on the lines suggested by Mr. Lewis.

"Independents Can Fight"

E. CHESHIRE protested against "the hole and corner manner" in which this matter had been arranged. If it was to go on he would rather withdraw from the branch.

"We independents can fight our own battles. We are not hide-bound, but we want fair treatment. This matter has not been dealt with in a businesslike way."

J. MATHER, who said he intended to move an amendment to the resolution proposed by Mr. Miller, caused cries of protest from certain quarters when he exclaimed: "Looking round here to-day it seems there will not be a free vote."

A. CAPLAN: That is entirely out of order. We are all nominees. I ask Mr. Mather to withdraw that remark.

"I do not withdraw," immediately replied Mr. MATHER. "My amendment is that the area of the new branch be Manchester, Salford, Droylsden, Failsworth, Irlam, Withington, Patricroft, Pendlebury, Prestwich, Stretford, Swinton, Urmston, Monton and Walkden.

T. H. HARTLEY seconded.

Demand for Postal Ballot

"If the amendment is carried will Manchester and Salford go ahead with their branch?" asked J. J. MCCRACKEN.

"Yes, definitely," answered the CHAIRMAN, who added the matter would also go back to the General Council.

The amendment was then put to the meeting and was defeated by a majority of about two to one.

J. J. MCCRACKEN: Am I in order in asking for a postal ballot?

When the vote was taken 41 hands were held up for a postal ballot. The move failed by eight votes.

Then followed a protest from H. WOOLF. If there was to be no postal ballot a number of members would be treated unfairly. Their fate would be sealed without them having been consulted.

E. CHESHIRE: I move that in view of the inadequate notice that the terms of the notice be re-cast and another meeting convened.

The CHAIRMAN: You are out of order.

J. J. MCCRACKEN then raised an objection that seven clear days' notice of the meeting had not been given, as to which the CHAIRMAN ruled that if there was any objection on that ground it ought to have been raised at the opening of the meeting.

36 Did Not Vote

Result of voting on substantive proposition (for branch area as defined by L. Lewis):—

For, 77; against, 36.

It is obvious from these figures 36 nominees did not vote. And so the matter now goes back to the General Council.

President Hinge is Impressed

In reply, President HINGE said he considered that to be a historical meeting. Starting [illegible] with 1,313 votes in the election of vice-president, some extraordinary events had happened during his year of office. He had been impressed by the remarkable attendance at that meeting and the comparative good humour of the proceedings. In different circumstances it might have turned out a real dog fight.

Fuller Remembers

W. R. FULLER said no one would be justified in talking of a "split" in the Manchester branch. One speaker said a branch had never been wound up. That speaker's memory did not go as far back as his (Mr. Fuller's). He recalled an incident (evidently a reference to something that occurred in Manchester about 18 years ago) when a branch wound up and voted the funds to the body that went out. (Laughter.)

"THE LION HAS WINGS"

BOOKING DIFFICULTIES ALLEGED

President's Statement

During the Manchester and District branch C.E.A. meeting, H. JACKSON made a statement about the difficulty of booking "The Lion Has Wings" for early showing dates. Mr. Fuller had informed him that the film might be booked without bars and should be booked at the earliest date possible.

He had found that in some districts the film was being held up by one of the circuits and by some independent exhibitors who wished to enforce their usual bars. He asked exhibitors to state their experiences on these points.

Some exhibitors reported they could not get the film before February and March; another said she had tried four times to book the film and failed; another said he could not get the film until it had been booked by Salford.

E. J. HINGE (National President) said it was the desire of the Ministry of Information that the film should be booked by as many theatres as possible and as soon as possible. The only thing that might cause delay was the shortage of copies. Normal barring did not arise. If an excuse was made about there being no copies available exhibitors should satisfy themselves that the excuse was legitimate.

C. Griffith, who was the assistant manager of the Royal, Plymouth, is now serving as a lieutenant with the Army, Somewhere in France.

ABERDEEN STAFF DISPUTE SETTLED

Offending Document

N.A.T.K.E. ACTION

A SETTLEMENT has been reached in the dispute which broke out in the Aberdeen Trade several weeks ago as the result of the manager of one of the circuits handing to certain members of his staff a formidable looking legal document which they were asked to sign.

This document, the union officials contended, would have had the effect of binding the employees who were foolish enough to sign it for the duration of the war at the present rate of wages, no allowance being made for any increase in the cost of living due to war time conditions. No account was taken in the document of the forty-eight-hours week, while other clauses were contained in the suggested agreement which the members of the staff took exception to. They pointed out that the document was a distinct violation of the agreement signed last August by representatives of the N.A.T.K.E. and the employers organised in the C.E.A.

At the request of the employees concerned the union officials took action in the matter, and as a result the offending document has now been withdrawn by the management of the circuit concerned.

KINEMA TO BE A.R.P. STATION

Owing to the war operations have been suspended in the construction of the new kinema in the Woodside district of Aberdeen, which is being built by Donald's (Aberdeen) Cinemas, Ltd. The building is meantime being used as an A.R.P. station.

In connection with the new kinema to be erected in the Shiprow, Aberdeen, excavating work continues. A hill on the site is steadily being removed by a steam digger, and it is expected that the ground will soon be levelled off ready for the start of building.

GLASGOW PIONEER PASSES

By the death, at Castle Grange, Irvine, of Harry Lumsden, Ll.D., the Trade in Scotland has lost another pioneer. Mr. Lumsden was one of the original directors of La Scala, Sauchiehall Street, and was also associated with the Regent Picture House and La Scala, Clydebank.

For nearly fifty years he was Clerk to the Trades House of Glasgow, and in addition to his kinema interests, took a leading part in producing plays. He was author of many short plays, some of which attained stage prominence.

Mr. Lumsden is survived by his widow, better known to Glasgow people as Agnes Bartholomew, who was a well-known elocutionist and, in association with Mr. Lumsden, raised for war charities during the last war, on behalf of the Trades House, a sum of nearly £10,000.

At the memorial service held in Glasgow Cathedral representatives of the Trade were in attendance.

Aberdeen Hall Sold

NEW OWNERS' PLANS

ABERDEEN PICTURE PALACES, LTD., have purchased the Casino Cinema, Wales Street, Aberdeen, from Ormonde Kilgour.

Behind the purchase is a scheme to provide in the East End of the city a big kinema when the new boulevard to the Sea Beach is completed. To do this the Casino and Star Picture House, one of the kinemas owned by the Picture Palaces, Ltd., which is in close proximity to the Casino, will be linked. In the meantime the Star will be closed.

B. H. Gates, of the Picture Palaces, Ltd., stated, in an interview, that owing to the house-clearance schemes in the district and the depletion of the population it had been decided to close the Star during the war and to carry on meantime with the Casino, the larger of the two halls.

The Casino was built in 1915, and has been in the ownership of the Kilgour family since then. For many years it was run as a variety and kinema theatre. With the coming of the talking films, however, it became a kinema.

The Star, one of Aberdeen's first kinemas, was opened in Park Street in 1910 by B. H. Gates, and three years later was taken over by the Picture Palaces, Ltd. To-day the company also owns the Capitol, Playhouse, City and Globe, and recently it acquired all the shares in the Torry Cinema. During the New Year holidays the Star will be opened as a fun fair.

A scene from THE STARS LOOK DOWN, the famous A. J. Cronin story, which Grafton Films made for Grand National Pictures release, co-starring Michael Redgrave, Margaret Lockwood, and Emlyn Williams, with Nancy Price, George Carney, Edward Rigby, Desmond Tester and Olga Lindo in supporting roles. It will shortly be Trade shown

THE WEEK IN GLASGOW

CINEMA CLUB CARRIES ON —ASCOT OPENS—McLAUGHLIN'S SHOWMANSHIP

Provided suitable arrangements can be made, the Executive Committee of the Cinema Club has decided to run a charity dance in aid of the Scottish C.T.B.F. in the Grand Hotel on Friday evening, December 15.

The present proposal, provided an extension is obtained, is to run the dance from 8 to 1.30 a.m. Directly arrangements are completed tickets will be on sale for members and friends only.

Incidentally, members are reminded that the Cinema Club is carrying on and that the next luncheon will be held on Friday, December 8, when any stars in the city will be invited.

Lodge Anima

Masonic brethren are reminded that on Friday first, at 1.45 p.m., a regular meeting of Lodge Anima will be held when the new Master for the ensuing year and office bearers will be installed. A member of the Trade, Brother W. S. Clark, is the Master Elect, and brethren in the Trade will help considerably by turning out at the installation.

The Installing Masters will be Past Masters Bro. Jack Kissell and Bro. Harry Stuart.

Glasgow's Latest

The Ascot, built by George Urie Scott, in Great Western Road, will be opened on Monday next, December 4.

The outbreak of war has delayed the completion of the building, for while the interior is ready, difficulty has been experienced in finishing off the front entrance, but George hopes this will be finished in time to open as arranged.

Baker Back

His many friends in the Trade were glad to welcome back Jack C. Baker, who is now devoting himself to kinema publicity. Jack was able to be back at business this week after being off duty for fully two months.

We learn with regret that Mrs. Moyes, wife of Jimmy, of RKO-Radio Pictures, has been a victim of scarlet fever and is now in Ruchill Hospital. Their many friends wish this popular lady a speedy recovery.

Managerial Changes

In addition to the appointment of R. Graham, late assistant manager of the Paramount, to be manager of the new Ascot, it is learned that George Singleton has appointed Mr. Lawson, late assistant to Jimmy Clark at the Orient, to be the new manager of the Vogue at Knightswood, and that T. Wallace, one-time assistant at the New Savoy, Glasgow, is now manager of La Scala, Dumbarton.

Good Publicity at Wishaw

Passing through Wishaw the other Sunday, the KINE. representative was amazed to find a big crowd studying the vestibule of the Picture House. On investigation he found that Mr. McLaughlin had introduced a very novel means of publicity. With the aid of a magic lantern which he had erected just inside the entrance, a slide was projected on to a cream-coloured wall opposite, and on this was advertised a notice, 4 ft. square, intimating that "Q Planes" would be shown here shortly.

It certainly proved a "draw" to the people of Wishaw, and in addition Mac had beat the black-out, as being reflected, no light was thrown on to the street. During the week Mr. McLaughlin used the same idea to illuminate his category board, which could be plainly read at night and, in fact, could be seen from the other side of the street without any reflection.

A.E.P. in the News Again

One day last week the office furnishings of the German Railways Information Bureau in Glasgow were put up for auction and our friend Mr. Pickard walked off with three photographs of Hitler in different poses, which cost him 18s., also a large Swastika flag, but for what use we leave to A.E.P. to decide.

Busy Organist

Alan Kennedy, the popular organist at the Regal, whose community singing interludes are a big success, is also running a concert party for the troops.

Rejoining

Blake Dalrymple, the young Ayr film producer who has produced a number of documentary films in conjunction with Mr. Elder, and who was on the high seas when war was declared, has had a bit of bad luck as he has just come out of a Glasgow nursing home after an operation. On his recovery he is rejoining the Army. It took him two months to return home from Portugal to the Clyde.

Maker of a Miracle

Duncan Ross, of the Savoy, had an interesting exhibit at the New Savoy last week in connection with the showing of "The Modern Miracle." This was the first telephone to be used in Scotland, invented by Jas. Reid and first used between his home of Greenhaugh House and Sandyford, Paisley, in 1878. The telephone was lent for the occasion by the Paisley Museum. Mr. Reid paid a visit to the kinema last Thursday to see the picture and at the same time Sir Daniel Stevenson, ex Lord Provost of Glasgow, was also in the kinema.

"TRAITOR SPY"

Scenes from Pathe's thrilling and essentially topical drama, TRAITOR SPY, an Argyle production directed by Walter Summers. It will be Trade shown at the ... Gallery on December 1, at 2.30 p.m. Bruce Cabot, famous American star, is featured with Tamara Desni and Marta Labarr in a story which concerns the activities ... round-up of a foreign spy ring operating in this country.

NAMES in the NEWS

BARRON CURTIS

MARSHALL HEYMAN

EXHIBITORS ON WAR SERVICE—L. VALENCIA TO WED—SYDENHAM CHANGES—SHAWCROSS AT SOUTH SHIELDS — SPARROW'S MOVE

H. KERR

More A.B.C. managers in the London area who have joined the Forces include E. C. Oliver, D. Gaine and **Marshal Heyman**. Mr. Oliver, who is reported to be now a Major, entered the Trade in the West End and served at the Marble Arch Pavilion and the Dominion, Tottenham Court Road, before becoming general manager of the New Victoria, whence he moved as manager to the Broadway Palladium, Ealing, in February, 1935. A year later he joined Union Cinemas, for whom he managed the Bexley Heath Regal until transferred to the Regal, Walham Green.

His post at the latter hall has been filled by the removal of **Edward Stone** from the Camberwell Palace, where he had been in charge since August, 1936. After eleven years with H. A. Yapp, ending at the Forum, Fulham, Mr. Stone joined A.B.C. in March, 1935.

Foreman to Manager

The appointment of **Charles Dickenson** to the management of the Camberwell Palace (taken over from A.B.C. last August by Loughborough Playhouses, of which A. E. Abrahams is chief) may be truly called the reward of virtue, for Mr. Dickenson has been at the hall for 14 years, working upwards from the post of foreman. In that time he has served under no fewer than six lessees and at least eleven managers, and has seen vaudeville presented there, as well as kine.-variety, and latterly pictures alone.

Mr. Gaine, who was at the Regal, Bexley Heath, and is now in the Silent Service, is succeeded there by **A. T. Frost**, who has been in charge of the Catford Plaza on and off since early in 1934, after service as assistant manager at Beckenham. Between March, 1936, and January, 1937, Mr. Frost was at the Regal and Majestic, Gravesend.

R. F. Andrews, who succeeds Mr. Frost at Catford, controlled the Golden Domes, Streatham, until that hall closed on the opening of A.B.C.'s new hall in November, 1938. He started as a projectionist while at school in Didcot, Berks, 23 years ago, originally screening lantern slides of Teddy Tail, which he himself made, and later turning over to films. Later he was at the Central, Reading, and then opened the Central, Yeovil. He was at the Golden Domes for six years, four of them under A.B.C.

Marshall Heyman has left the Forum, Fulham, to serve his country afloat. He joined A.B.C. in 1934.

Showman for Fulham

Sydney F. Lyndon, the new manager at the Forum, Fulham, is a veteran exhibitor, who made a great name by his showmanship at the Grand, Edgware Road, some years ago. Later he became West End supervisor for the P.C.T. circuit, from which he joined A.B.C. in 1937 as manager of their Old Kent Road Regal; in November, 1938, he opened A.B.C.'s Streatham house, where he is now followed by another experienced veteran of stage and kinema.

Reg. Sparrow, who goes to Streatham, has almost lifelong family and business associations with Lewisham, where he has managed the Prince of Wales Picture Playhouse since 1932. He was born and educated in the district, where he is well known and popular. Among his brothers in the profession is Mark Lester, who has appeared in several films. Unfortunately, Mr. Sparrow is at present on the sick list, and the hall is temporarily under the control of **P. Gregoire**, who joined the firm in 1937, and has been at their Putney and Old Kent Road houses.

The new manager of the Prince of Wales, Lewisham, is **H. Benn**, who, like his predecessor is unfortunately at present *hors de combat*. In his absence **W. J. Wright** is in charge. Mr. Wright has been in the Trade nine years, with Paramount, Odeon, Union and latterly A.B.C.

S. Hackney Wedding

Congratulations to **L. Valencia**, who has been manager of the South Hackney Odeon for some months past, on his forthcoming marriage, at Glasgow, to Miss Claire Casson, of that city. The happy event has been brought forward several months on account of the war, and for the same reason there will be no extensive honeymoon until conditions become normal.

C. Lloyd Davies, of the Picture House, Walsall, has returned, after about four years, to the Gaumont, Wolverhampton, which he managed for a considerable time, and earned a wide popularity. He succeeds **H. W. Jones**, who goes to Walsall.

Several other changes in Wolverhampton managerships were sanctioned by the licensing magistrates on Monday (November 27).

James Thomas takes over the West End from Ernest K. Hawtin; Ivor Owen Phillips the Scala (a Gaumont house), from Hugh McCoy, who has joined the services; Alex Charles Widley, the Globe, from Raymond J. Meredith; and Eric W. Wyatt, the Coliseum, from Harry Frere.

Maurice Elsmore, manager of the State, Sydenham, has been appointed to take charge of the Rialto and Albany kinemas in Church Road, Upper Norwood, also owned by Excelsior Super Cinemas, Ltd. During his seven years' stay in Sydenham, Mr. Elsmore attained considerable local popularity for his efforts on behalf of local charitable institutions.

Mr. Elsmore has been in the entertainment world all his life, except for the period of the war, when he served with the Middlesex Regiment on the Western Front. He was awarded the Military Medal.

From Barnet

Elsmore is succeeded at Sydenham by **Barron Curtis**, whose name will be familiar to many as the manager for over 5 years of the Cinema, Barnet, which he put effectively on the map by a series of lively showmanship tricks. He has been in the Trade 15½ years in all, for 5½ of them in the U.S.A., and has served with Cinema House circuit and Q.T.F.

Assisting Mr. Elsmore at Upper Norwood is **R. A. Thompson**, whose 7 months with the Manches circuit was preceded by experience at the Carlton, Haymarket, and the Leicester Square Odeon, where he served for 2 years from the date of its opening.

New manager of the Swiss Cottage Odeon is **Wyndham Lewis**, who began his film career as a pianist and organist. Subsequently he was at the Cardiff Empire and the Theatre de Luxe, Gloucester. When manager Ernest Clifford moved from that hall to Redditch, Mr. Lewis filled the vacancy and was later absorbed by Odeon when the hall changed hands.

Managerial changes are anounced by Jackson's Amusements, Ltd., Rochdale, Lancs. **Arnold Whitsley** has been appointed manager of the Rialto, and is succeeded at the Empire by **Guy Close**. **J. R. Killeya**, who was manager of the Rialto, has become booking manager.

Clifford Brown, for the last twelve months manager of the Odeon, Tolworth, Surrey, has succeeded Wyndham Lewis at the Odeon, Llandudno. A native of Leeds, Mr. Brown was for a period with A.B.C.

With E.N.S.A.

Mrs. Mary Hoyle, proprietor of the Cinedrome Plymouth, and the Palace Theatre, Union Street, Stonehouse, has been chosen to represent Plymouth on the E.N.S.A. Committee (Southern Command) of the N.A.A.F.I.

Leslie Shawcross, of North Shields, manager of the Pavilion, Newcastle, for the last two and a half years, has assumed the management of the Scala Theatre, South Shields.

A Lancashire man, Mr. Shawcross, in his teens, was a violinist, and became leader at various kinema and municipal orchestras. He has been in the theatrical and kinema business for more than 30 years. After the war he resumed his musical activities, and after travelling with musical plays became musical director at the Picture House, York. He served during the last war as a sergeant machine gunner in France and Belgium, and gained a commission in the 3rd Northumberland Fusiliers.

Ernest F. Johnson, for the past 14 months manager of the Scala, will become manager of the Pavilion, Newcastle. He has been with the Gaumont-British for four years, and came to the town from the Picture House, York.

Cyril Bousfield, organist at the Forum, Liverpool, for two or three years up to the outbreak of war, has resumed his duties. Starting this week organ interludes, arranged in conjunction with R. F. Scott (manager), will again be a feature of the programmes.

Harry Kerr, manager of the Odeon, Reading, is "doing his bit" for local National Service by joining the Special Constabulary for spare-time duties.

Another Reading exhibitor who is connected with the local A.R.P. organisation is **Miss Constance Morris**, manageress of the Pavilion, Reading, whose duties as Chief Air Raid Warden of an important Reading sector take up most of her spare moments.

J. W. L. Leslie, elder son of W. Peet Leslie, for many years supervisor of the County circuit, has resigned from Mohring, Ltd., consulting engineers, to take a post in Woolwich Arsenal. Mr. Leslie has been responsible for a large number of kinemas, including many of the Odeons.

E.M.I. Trading Affected by Crisis

£131,000 LOSS

Factories Now Fully Employed

A FALL in sales was the primary cause of a loss of £131,968 by Electric and Musical Industries for the year to September 30 last.

But the figure has been struck after providing fully for the losses of operating companies.

To the loss indicated there has to be added cost of preference dividends to September 30, 1939, making £150,426. After deducting this from the amount brought forward, there is still a credit balance of £147,992 to go forward into the current year.

For 1937-1938 there was a profit of £146,496 and a dividend of 5 per cent. was paid on the ordinary capital.

According to the directors, the sales of the company's normal products were adversely affected by the disturbed conditions prevailing both in the home and overseas markets. Other work has now been found for the factories.

The assets of the operating companies in Germany, Austria and Poland had previously been written off. The possible loss of assets in Czechoslovakia had been fully reserved for in the accounts under review.

* * *

Greater Scala (Birmingham), Ltd., announces an interim dividend of 3 per cent., the same as for a year ago.

IMPROVED TONE IN KINEMA MARKET

DEMAND FOR G-B.

THERE has been a distinctly better tendency in the kinema share market this week.

African Theatres recovered 2s. to 30s. after the previous week's big loss. A.B.P.C. 6 per cent. preference rose 1s. to 17s. 6d., Gaumont-British 10s. ordinary 3d. to 2s. 9d., the 5½ per cent. preference, 4½d. to 8s. 4½d., General Theatres preferred 6d. to 5s., Odeon 3d. to 5s. 6d., P.C.T. "B" preference 1s. 6d. to 17s. 6d., and P.C.T. Construction 7 per cent. preference 4½d. to 18s.

The debenture issues were less active, but Odeon 5 per cent. rose a further £1 to £76.

Union Cinemas preferences were dull. The firsts fell 6d. to 1s. 6d., and the seconds 3d. to 6d.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	28/-	30/-	+ 2/-
Assoc. Brit. Pic. Corp. 5/- Ord.	8/6	8/6	—
„ 6% Pref.	16/6	17/6	+ 1/-
„ 5% Debs.	£96	£96	—
A.P.P.H. Ord.	8/6	8/6	—
Assoc. Talk. Pic. Ord. 5/-	-/2½	-/2½	—
Baird Tele. 20% Pref. Ord. 2/6	-/6	-/6	—
„ Defd. Ord. 2/6	-/7½	-/7½	—
Brit. & Dom. Films £1	-/9	-/9	—
Brit. Lion Pref. 10/-	-/9	-/9	—
Capital & Prov. News 5/-	2/6	2/6	—
Gains. Pic. Ord. 10/-	1/6*	1/6*	—
Gaumont British Ord. 10/-	2/6	2/9	+ -/3
„ "A" Ord.	1/-	1/-	—
„ 5½% 1st Pref.	8/-	8/4½	+ -/4½
„ 4½% New Debs.	£66	£66	—
General, The, Pref.	4/6	5/-	+ -/6
„ 6½% 1st Mort. Deb.	£70	£70	—
Kinemas Ord.	4/4½*	4/4½*	—
„ Debs.	£73*	£73*	—
London Pavilion £1 Ord.	7/9	7/9	—
„ 6% £1 Pref.	17/6*	17/6*	—
London and District	-/3	-/3	—
Mde. Tussaud New 1/- Def.	1/-	-/10½	— -/1½
£1 Prefd. Ord.	8/-	8/-	—
Moss Empires £1 Ord.	17/3	17/3	—
£1 Cum. Pref.	13/9	13/9	—
Odeon 5/- Ord.	5/3	5/6	+ -/3
„ 6% Cum. Pref.	13/3	13/-	— -/3
„ 5% Debs.	£75	£76	+ £1
P.C.T. Ord. 10/-	17/6*	17/6*	—
„ 7½% Ptg. Pf. Ord.	14/6	14/6	—
„ Cum. "A" Pref. £1	21/9	21/9	—
„ Cum. "B" Pref. £1	16/-	17/6	— 1/6
„ Const. 7% Pref.	17/7½	18/-	+ -/4½
Scophony 5/- Ord.	1/6*	1/6*	—
Sound City (Films) 5/- Ord.	-/9	-/9	—
„ 6% Pref.	1/3	1/-	— -/3
Stoll Th. Corp.	1/3	1/3	—
Twentieth Cent. 5/- Ord.	-/3	-/3	—
„ 6% Pref.	-/7½	-/9	+ -/1½
Union Cinemas Ord.	-/7½	-/8½	+ -/1
„ 1st Pref.	2/-	1/6	— -/6
„ 2nd Pref.	-/9	-/6	— -/3
Union Cine. Sub. Props. 6% Pf.	7/6	7/6	—
„ 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated. * Nominal.

BOBBY PAGAN SUCCEEDS MACLEAN

At the Trocadero

The console at the Trocadero, Elephant and Castle, left vacant in the summer when Quentin Maclean left for Canada, has been filled by the appointment of Bobby Pagan.

B. PAGAN

Following on the slump in employment consequent upon the closing of many organs, Bobby took up work in a factory, until the opportunity came to become Mac's successor at the Troc.

Incidentally, Bobby Pagan is broadcasting from the B.B.C. theatre organ on December 23, at 7.45 a.m., in a programme of music, heard, whistled and sung in British workshops and factories. He is dedicating the medley to his former colleagues.

The appointment is a further instance of the Hyams' belief in the organ in public entertainment, as instanced by the appointments reported on page 30.

L. V. Walshaw, formerly of County Cinemas, arranged for the B.B.C. to relay a concert at the Bordon and Longmoor Soldiers' Club, Bordon, of which he is manager.

NEW COMPANY

Mobile Publicity, Ltd.—Registered November 23. Capital, £100 in 100 shares of £1 each. Objects: Exhibitors of indoor or outdoor kinematograph shows, advertising agents, etc. The directors are: Percy B. Harmsworth Burton, (director of Unity Films, Ltd.). Daniel A. Granville, Richard D. Wood. Solicitors: Godfrey, Teesdale and Co., 4, Raymond Buildings, Gray's Inn, W.C.1. Registered office: 40, Westbourne Park Road, W.2.

MORTGAGES AND CHARGES

Odeon (Middlesbrough), Ltd., Henley House, Curzon Street, W.1.—Mortgage on Odeon, Corporation Road, Middlesbrough (leasehold), dated November 10, 1939, to secure £33,000 and any arrears of interest which may be capitalised. Holders: Eagle Star Insurance Co., Ltd.

Sheerness Amusements, Ltd., 53, Victoria Street, S.W.1.—Issue on September 28, 1939, of £100 debentures, part of a series already registered.

Rio Cinema (Nottingham), Ltd., 24, Corridor Chambers, Market Place, Leicester. — Debenture, dated November 4, 1939, to secure £5,000. Holders: Barclays Bank, Ltd.

Pennant Picture Productions, Ltd., 9, Idol Lane, E.C.3.—Charge, dated November 11, 1939, to secure all moneys due or to become due to National Provincial Bank, Ltd., on agreement relating to the production of "The Woman in White."

SATISFACTION

Bridport Electric Palace Co., Ltd., 7, Barrack Street, Bridport.—Satisfaction to the extent of £6,400, on September 18, 1939, of debentures dated June 14, 1927, and registered June 23, 1927.

NO SMETHWICK MOVE FOR LATE CLOSING

While the majority of Birmingham kinema managements have taken advantage of the 11 p.m. closing order, in the neighbouring borough of Smethwick 10 p.m. closing still rules.

There are indications that with business pretty well normal patrons have become accustomed to the present hours of opening and for the present there is no move by Smethwick kinemas for the purpose of coming into line with Birmingham.

BRISTOL EMPIRE TO GO VARIETY

The last film programme will be screened at the Bristol Empire on December 9, when the house will close down for redecoration and alterations and will reopen on December 28 with a variety bill.

The alterations will include reseating and the construction of a new stage.

STARS VISIT KINEMA

On Friday afternoon Ivor Novello, accompanied by Isabel Jeans and Dorothy Dickson, visited the Charlton, Keynsham, Bristol, where he led the audience in singing his own and other popular songs including "We'll Remember."

Jane Withers in THE CHICKEN WAGON FAMILY (20th Century-Fox), reviewed in this issue

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Chicken Wagon Family, The (20th Century-Fox)—American.	63 min. (U)	Jane Withers, Leo Carrillo, Marjorie Weaver.	.. Romantic comedy drama with a friendly plot and wide range of settings. High-pressure and incessant dialogue is an impediment, but good characterisation makes some amends.	Second feature for industrial and family halls.
Escape, The .. .. .. (20th Century-Fox)—American.	58 min. (A)	Kane Richmond, Amanda Duff, Henry Armetta.	.. "Cross-sections of life" melodrama. Story strong yet human, character drawing good and climax exciting. Feminine appeal obvious.	Good two-feature programme booking. Hardly suitable for youngsters.
Fast and Furious .. .. (M-G-M)—American.	72 min. (A)	Franchot Tone, Ann Sothern, Ruth Hussey.	.. Murder mystery comedy-melodrama, a thrilling and piquant sequel to "Fast Company" and "Fast and Loose." Plot lively, teamwork good, embellishments bright and climax exciting.	Very good general booking. Nothing to harm youngsters.
Heaven with a Barbed-Wire Fence (20th Century-Fox)—American.	62 min. (U)	Jean Rogers, Raymond Walburn, Glenn Ford.	Romantic comedy drama of the open road. Plot fanciful but human, acting good and staging colourful. Feminine appeal obvious.	Good average two-feature programme booking. Good for juveniles.
Melody of Youth .. .. (United Artists)—American.	101 min. (A)	Jascha Heifetz, Andrea Leeds, Joel McCrea.	.. Musical melodrama combining popular story values with good music. Superb violin solos by Heifetz, clever acting by supporting cast and showmanlike direction. Appeal universal.	Outstanding general booking. Should appeal to every member of the family.
Real Glory, The .. .. (United Artists)—American.	96 min. (A)	Gary Cooper, Andrea Leeds, David Niven.	.. Spectacular romantic comedy-melodrama depicting the colonisation of the Philippines by the Americans. Story graphic, team-work intelligent and virile, human angle strong and climax terrific.	Excellent popular booking. Great for the family.

REVIEWS FOR SHOWMEN

Melody of Youth

U.A. American (A). Directed by Archie L. Mayo. Featuring Jascha Heifetz, Andrea Leeds and Joel McCrea. 9,152 feet. Release not fixed.

MUSICAL melodrama, describing a little tough guy's moral and spiritual rehabilitation through the genius of Heifetz, one of the greatest of contemporary exponents of the violin. It takes everything in its stride—it's a Heifetz concert and workmanlike drama in one—and can, through its virtuosity, versatility and showmanship, claim universal appeal. It is, incidentally, Jascha Heiftez' film debut, and he brings his superb concert platform technique to the screen intact.

The supporting cast, and this includes infant musical prodogies, is also equal to every occasion. The same can be said of the director. Outstanding general booking, a picture certain to please all the fans and at the same time bring a new and valuable clientele to the box-office.

Story.—Frankie, a young tough guy, inherits a love and talent for music from his deceased father, but he is unaware of this until circumstances enable him to attend a Jascha Heifetz concert. From that moment he estranges himself from his tough family and companions and becomes a member of a charity music school run by kindly Professor Lawson. Lawson has a daughter Ann, who attends to the business side of the school. Peter, her fiancé, is employed by Flower, mean owner of a music store.

Flower has provided the instruments for the school, but he has no time for charity, and demands instant payment. Frankie hears of this, and he and some of his fellow students appear in the streets for funds. They interest Heifetz and he not only subscribes, but provides them with instructional film and vaguely promises to attend their concert.

Peter uses the Heifetz name to get credit, but Flower later checks up on Heifetz's promise, and is told by the maestro's manager that he knows of no such contract. Flower then attempts to prevent the concert taking place, but the students' mothers hold the police and bailiff's men at bay. Meanwhile, Peter is arrested and Frankie's former friends steal Heifetz's Stradivarius. Complications, however, turn out a blessing, and Heifetz attends the students' concert in time to bring happiness to all.

Acting.—Jascha Heifetz is superb. His masterly playing of the violin is a sheer joy. He has little acting to do, but he does it well. There is tremendous money's worth in his performance alone.

Andrea Leeds and Joel McCrea are pleasing as Ann and Peter, respectively, and Walter Brennan and Porter Hall are clever as Lawson and Flower, but next best to the star is Gene Reynolds as Frankie. Beneath a tough exterior he suggests a soul for music. Infant musical prodigies and Peter Meremblum's Californian Junior Symphony Orchestra complete the cast.

Production.—There are, it will be observed, two distinct phases to this picture—music represented by brilliant virtuoso of the violin, and juvenile adolescent prodigies—and melodrama represented by a Dead End Kids type of story complete with all sentimental canine and comedy accessories—but neither is independent. Each leans against the other for effect, lolling is not, however, conducive to lethargy. The film is thoroughly alert and showmanlike from the word go and, more important still, of universal appeal.

It will not only arrest and delight the average filmgoer, but earn the patronage and approbation of the conservative yet considerable concert public. What is more, it is proof, if proof were necessary, that Sam Goldwyn, even in his most revolutionary and exciting mood, is seldom wrong.

Points of Appeal.—Good story, popular comedy, drama and sentiment, superb violin renditions by Jascha Heifetz, appropriate and polished musical embellishment, outstanding supporting cast, clever direction, great title and exceptional exploitation values.

Heaven with a Barbed-wire Fence

20th Century-Fox. American (U). Directed by Ricardo Cortez. Featuring Jean Rogers, Raymond Walburn and Glenn Ford. 5,621 feet. Release not fixed.

ROMANTIC comedy-drama of the open road built from artificial, yet entertaining, ingredients. The theme is both inherently mobile and international in outlook. Its scope is responsible for an exotic touch of colour, and its character drawing for the humanisation of agreeable improbabilities. It is agreeable make-believe.

Cast and title values are far from insignificant, and production qualities are picturesque. Good average two-feature programme booking.

Story.—Joe, a young store assistant, gives up his job to run a small ranch in Arizona which he has purchased with his savings, but has not seen. He decides to hitch-hike to the great outdoors and teams up with Tony, a young hobo. Later the two are joined by "The Professor," an academic, if down-at-heel, knight of the road, and Anita, a Spanish refugee. During their trek across country Tony is a casualty; he is shot in the leg while scrounging, and Joe marries Anita to save her from the penalty for entering the country without a permit and himself from the charge of aiding and abetting.

The ceremony takes place in Russian style at a Russian colony run by one of "The Professor's" early flames. On reaching his property Joe finds it next-door to worthless, but Anita discharges her debt to him by giving him practical inspiration on how to convert a bad bargain into a good one.

Acting.—Jean Rogers is an attractive and appealing Anita, although she seldom looks like a Spanish refugee. Glenn Ford is a convincing and likeable Joe, and Raymond Walburn and Nicholas Conte are responsible for clever studies as "The Professor" and Tony respectively.

Production.—The script writers have crowded plenty into the play, but in spite of the fact that some of the action is fanciful, it is closely related to popular entertainment. Put another way, it is at rock-bottom a hard-luck story with tender, romantic implications, and it is the soundness of its roots rather than the colour of its international foliage that permits it to bear modest box-office fruit. When all is said and done, it is well equipped to fill the rôle of second feature.

Points of Appeal.—Extravagant but human story, effective choice of background, good character drawing, bright comedy touches, smooth dialogue, and good title.

The Real Glory

United Artists. American (A). Directed by Henry Hathaway. Featuring Gary Cooper, Andrea Leeds and David Niven. 8,650 feet. Release not fixed.

SPECTACULAR romantic comedy-melodrama re-enacting many of the events and circumstances that led to the colonisation of the Philippines by the Americans. The central characters have foibles of their own and these decorate the story background. The many interests—none of them unduly hampered by history—collaborate as the yarn methodically develops in the promotion of as thrilling and exhilarating a climax as any yet seen on the screen.

The resolute, if belated, conquest of box-office spectacle is led magnificently by Gary Cooper. He and the first-rate supporting cast are seen at their best. Star values seal the entertainment's certain success. Excellent popular booking.

Story.—In the year 1907 the American Military Command decides to withdraw its troops from the Philippines. Half a dozen officers are, however, left behind to train a native army. The natives are a superstitious lot and are terrorised by the Moros, a fierce and savage jungle tribe. Captain Hartley is in charge, but he is going blind as a result of a wound, and his personal fears impair his judgment. Dr. Canavan, the medical officer, is alive to the tricks of the Moros, but his suggestions are promptly quashed. McCool, an Irish lieutenant, and Larson, a Swedish lieutenant, are with Canavan. Finally, the Moros dam the river, and loss of water results in a cholera epidemic.

In desperation, Hartley collaborates with Canavan, and an attack is made on the Moros. Canavan succeeds in blowing up the dam and returns to the village in time to ward off a counter-attack by the Moros. The Filipinos earn their independence and Canavan wins Linda, Hartley's daughter.

Acting.—Gary Cooper gives the picture all he's got as Canavan; he is the complete hero, and Andrea Leeds is an attractive Linda. Reginald Owen contributes an interesting pathological study as Hartley, and David Niven and Broderick Crawford are good as McCool and Larson respectively. Vladimir Sokoloff and Tetsu Komai are superbly cast as the native villains of the piece.

Production.—The film opens with a recital on the hazards of Service life and the fortitude of the professional soldier's wife—a colonel is struck down and mortally wounded in front of his wife—and follows this up with musings on the eccentricities of human character. One of the officers is shown as a two-fisted romanticist, another as a robust horticulturist, while Canavan is seen as medico-cum-soldier-of-fortune. And there is Hartley's inhibition. Interesting as these speculations are, their contribution to atmosphere is frequently at the sacrifice of action.

However, after having paid tribute to the psychologist, historian and the literary-minded, the play really gets down to brass tacks. The last three reels, depicting the blowing up of the dam, the attack on the village by hostile natives, their storming of a citadel by catapulting their followers from trees, and their subsequent annihilation are adventure spectacle at its most breath-taking. These, together with hearty team-work and exceptional star values, give the picture certain passports to universal box-office appeal.

Points of Appeal.—Graphic story, intelligent and virile character drawing, superb and thrilling spectacle, human angle, popular romantic sentiment, showmanlike climax, star values, and excellent title.

REVIEWS of
THE CHICKEN WAGON FAMILY
and of
FOUR KINOGRAPH SHORTS
Appear on page 22

Fast and Furious

M-G-M. American (A). Directed by Busby Berkeley. Featuring Franchot Tone, Ann Sothern and Ruth Hussey. 6,586 feet. Release not fixed.

MURDER mystery comedy-melodrama, the third of the successful Sloane series of light marital detective fiction. The two previous ones were "Fast Company" and "Fast and Loose." The plot is true to formula, but the cast list is less pretentious. Stars and supporting players are, nevertheless, more than good enough.

The film is at one and the same time fascinating crime fare, an attractive leg show and, above all, good fun. Marital banter is, incidentally, the mainspring of the entertainment. Very good general booking.

Story.—Joel Sloane, a rare book dealer with a zest for criminology, is persuaded by his wife, Garda, to take a vacation. Mike Stevens, Joel's friend, is publicity agent to Eric Bartell, a showman, and he considers Bartell's latest beauty show stunt such a certain money-maker that he not only invests his own money in it, but induces Joel to put in five thousand. The show is to be held at the seaside, and Joel selects the spot for his and Garda's holiday.

Shortly after their arrival, Bartell is bumped off and the takings stolen. Mike is arrested on suspicion. Other suspects are Ed Connors, a gangster to whom Bartell owed money; Lily Cole, Bartell's discarded mistress; and Jerry Lawrence, her successor. Joel investigates on Mike's behalf and, although hindered by Garda, believes he has the goods on Jerry. He has to think again, however, for Jerry is the next victim. He thinks right the second time, and the culprit is revealed in an exciting climax.

Acting.—Franchot Tone as Joel Sloane is successor to Melvyn Douglas and Robert Montgomery, and, top-notch as his predecessors were, he holds his own. Ann Sothern is Garda, and she offers comparison with Florence Rice and Rosalind Russell. The stars are an attractive and versatile team.

Ruth Hussey, Lee Bowman, Allyn Joslyn, John Miljan, Bernard Nedell and Mary Beth Hughes also approach the play in the right spirit in support.

Production.—Here is an instance in which murder mystery, a leg show and piquant domestic comedy each poaches on the other's preserves with an audacity that amplifies the lively, if extravagant, mixture into a bright and shining box-office unit. Well balanced as the entertainment is, its main plank is, however, friendly and exuberant marital rivalry. This is delightfully expressed in Garda's insistence on playing Dr. Watson to her husband's Sherlock Holmes. With all its beauty parade spectacle and thrills, it is the intimate touch that does the trick. Dialogue is crisp and technical presentation excellent.

Points of Appeal.—Snappy and exciting story, bright and intimate domesticity, suspenseful climax, attractive beauty show embellishments smart dialogue, good title and popular cast.

The Escape

20th Century-Fox. American (A). Directed by Ricardo Cortez. Featuring Kane Richmond, Amanda Duff and Henry Armetta. 5,228 feet. Release not fixed.

"CROSS-SECTIONS of life" melodrama, combining commendable story brevity with tremendous comprehensiveness. It trades in domesticity, murder, kidnapping, romance, juvenile escapade and comedy, and even points a moral. Its crowded catalogue is somewhat on the grim side, but there are human as well as inhuman characters, and these help to soften its stern realities. Acting, atmosphere and direction are good. Powerful, if pocket, two-feature programme proposition for the majority of halls.

Story.—Eddie Farrell, a young policeman, is in love with Juli, daughter of Guiseppi Peroni, proprietor of a general store. Louie, Juli's brother, is a convicted gangster, and he is secretly married to Annie Qualen, daughter of a neighbour. Annie's mother is none too well off, but she, nevertheless, allows three orphaned nephews to live with her. Tommy, the second eldest, wants to make some quick money and patterns his life on Louie's.

Eventually Louie is concerned in a hold-up, and Tommy's young brother is hurt. Tommy informs the police, but Louie tries to avoid arrest by kidnapping the District Attorney's adopted daughter. The child, however, turns out to be his own. He saves his baby and redeems his past in a mortal gun fight. Following his exit, Juli and Eddie marry, and Tommy, presumably, takes the hint and reforms.

Acting.—Kane Richmond, Amanda Duff, [illegible] Gale, Edward Norris, Henry Armetta and juveniles [illegible] Downing and Scottie Beckett are the principal players and each is responsible for a life-like type. The support equally good.

Production.—The story is told in retrospect, and the past tense magnifies its strong and versatile drama. The juggling of the many characters is also accomplished with skill. There are many tales within the basic [illegible] and all not only make sense but tot up to vigorous, [illegible] entertainment. Grim as it is, it has its marital [illegible] juvenile interests, the solace of feminine appeal. Def[illegible] and dialogue are thoroughly convincing.

Points of Appeal.—Strong story, very good [illegible] character drawing, thrilling and moral climax, wide int[illegible]s, human angle, popular and capable cast, arresting [illegible] title and accommodating footage.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Chicken Wagon Family, The (20th Century-Fox)—American.	63 min. (U)	Jane Withers, Leo Carrillo, Marjorie Weaver.	Romantic comedy drama with a friendly plot and wide range of settings. High-pressure and incessant dialogue is an impediment, but good characterisation makes some amends.	Second feature for industri.. ..l family halls.
Escape, The (20th Century-Fox)—American.	58 min. (A)	Kane Richmond, Amanda Duff, Henry Armetta.	"Cross-sections of life" melodrama. Story strong yet human, character drawing good and climax exciting. Feminine appeal obvious.	Good two-feature program.. booking. Hardly suitable for youn.. ..
Fast and Furious (M-G-M)—American.	72 min. (A)	Franchot Tone, Ann Sothern, Ruth Hussey.	Murder mystery comedy-melodrama, a thrilling and piquant sequel to "Fast Company" and "Fast and Loose." Plot lively, teamwork good, embellishments bright and climax exciting.	Very good general booking. ..othing to harm youngsters.
Heaven with a Barbed-Wire Fence (20th Century-Fox)—American.	62 min. (U)	Jean Rogers, Raymond Walburn, Glenn Ford.	Romantic comedy drama of the open road. Plot fanciful but human, acting good and staging colourful. Feminine appeal obvious.	Good average two-feature ..ogramme booking. Good for juveniles.
Melody of Youth (United Artists) American.	101 min. (A)	Jascha Heifetz, Andrea Leeds, Joel McCrea.	Musical melodrama combining popular story values with good music. Superb violin solos by Heifetz, clever acting by supporting cast and showmanlike direction. Appeal universal.	Outstanding general booking. Should appeal to every member of the family.
Real Glory, The (United Artists) American.	96 min. (A)	Gary Cooper, Andrea Leeds, David Niven.	Spectacular romantic comedy-melodrama depicting the colonisation of the Philippines by the Americans. Story graphic, team-work intelligent and virile, human angle strong and climax terrific.	Excellent popular booking. Great for the family.

REVIEWS FOR SHOWMEN

Melody of Youth

U.A. American (A). Directed by Archie L. Mayo. Featuring Jascha Heifetz, Andrea Leeds and Joel McCrea. 9,152 feet. Release not fixed.

MUSICAL melodrama, describing a little tough guy's moral and spiritual rehabilitation through the genius of Heifetz, one of the greatest of contemporary exponents of the violin. It takes everything in its stride—it's a Heifetz concert and workmanlike drama in one—and can, through its virtuosity, versatility and showmanship, claim universal appeal. It is, incidentally, Jascha Heiftez' film debut, and he brings his superb concert platform technique to the screen intact.

The supporting cast, and this includes infant musical prodogies, is also equal to every occasion. The same can be said of the director. Outstanding general booking, a picture certain to please all the fans and at the same time bring a new and valuable clientele to the box-office.

Story.—Frankie, a young tough guy, inherits a love and talent for music from his deceased father, but he is unaware of this until circumstances enable him to attend a Jascha Heifetz concert. From that moment he estranges himself from his tough family and companions and becomes a member of a charity music school run by kindly Professor Lawson. Lawson has a daughter Ann, who attends to the business side of the school. Peter, her fiancé, is employed by Flower, mean owner of a music store.

Flower has provided the instruments for the school, but he has no time for charity, and demands instant payment. Frankie hears of this, and he and some of his fellow students appear in the streets for funds. They interest Heifetz and he not only subscribes, but provides them with instructional film and vaguely promises to attend their concert.

Peter uses the Heifetz name to get credit, but Flower later checks up on Heifetz's promise, and is told by the maestro's manager that he knows of no such contract. Flower then attempts to prevent the concert taking place, but the students' mothers hold the police and bailiff's men at bay. Meanwhile, Peter is arrested and Frankie's former friends steal Heifetz's Stradivarius. Complications, however, turn out a blessing, and Heifetz attends the students' concert in time to bring happiness to all.

Acting.—Jascha Heifetz is superb. His masterly playing of the violin is a sheer joy. He has little acting to do, but he does it well. There is tremendous money's worth in his performance alone.

Andrea Leeds and Joel McCrea are pleasing as Ann and Peter, respectively, and Walter Brennan and Porter Hall are clever as Lawson and Flower, but next best to the star is Gene Reynolds as Frankie. Beneath a tough exterior he suggests a soul for music. Infant musical prodigies and Peter Meremblum's Californian Junior Symphony Orchestra complete the cast.

Production.—There are, it will be observed, two distinct phases to this picture—music represented by brilliant virtuoso of the violin, and juvenile adolescent prodigies—and melodrama represented by a Dead End Kids type of story complete with all sentimental canine and comedy accessories—but neither is independent. Each leans against the other for effect, telling is not, however, conducive to lethargy. The film is thoroughly alert and showmanlike from the word go and, more important still, of universal appeal.

It will not only arrest and delight the average filmgoer, but earn the patronage and approbation of the conservative yet considerable concert public. What is more, it is proof, if proof were necessary, that Sam Goldwyn, even in his most revolutionary and exciting mood, is seldom wrong.

Points of Appeal.—Good story, popular comedy, drama and sentiment, superb violin renditions by Jascha Heifetz, appropriate and polished musical embellishment, outstanding supporting cast, clever direction, great title and exceptional exploitation values.

Heaven with a Barbed-wire Fence

20th Century-Fox. American (U). Directed by Ricardo Cortez. Featuring Jean Rogers, Raymond Walburn and Glenn Ford. 5,621 feet. Release not fixed.

ROMANTIC comedy-drama of the open road built from artificial, yet entertaining, ingredients. The theme is both inherently mobile and international in outlook. Its scope is responsible for an exotic touch of colour, and its character drawing for the humanisation of agreeable improbabilities. It is agreeable make-believe.

Cost and title values are far from insignificant, and production qualities are picturesque. Good average two feature programme booking.

Story.—Joe, a young store assistant, gives up his job to run a small ranch in Arizona which he has purchased with his savings, but has not seen. He decides to hitch-hike to the great outdoors and teams up with Tony, a young hobo. Later the two are joined by "The Professor," an academic, ill down-at-heel, knight of the road, and Anita, a Spanish refugee. During their trek across country Tony is a casualty; he is shot in the leg while scrounging, and Joe marries Anita to save her from the penalty for entering the country without a permit and himself from the charge of aiding and abetting.

The ceremony takes place in Russian style at a Russian colony run by one of "The Professor's" early flames. On reaching his property Joe finds it next-door to worthless, but Anita discharges her debt to him by giving him practical inspiration on how to convert a bad bargain into a good one.

Acting.—Jean Rogers is an attractive and appealing Anita, although she seldom looks like a Spanish refugee. Glenn Ford is a convincing and likeable Joe, and Raymond Walburn and Nicholas Conte are responsible for clever studies as "The Professor" and Tony respectively.

Production.—The script writers have crowded plenty into the play, but in spite of the fact that some of the action is fanciful, it is closely related to popular entertainment. Put another way, it is at rock-bottom a hard-luck story with tender, romantic implications, and it is the soundness of its roots rather than the colour of its international foliage that permits it to bear modest box-office fruit. When all is said and done, it is well equipped to fill the rôle of second feature.

Points of Appeal.—Extravagant but human story, effective choice of background, good character drawing, bright comedy touches, smooth dialogue, and good title.

The Real Glory

United Artists. American (A). Directed by Henry Hathaway. Featuring Gary Cooper, Andrea Leeds and David Niven. 8,650 feet. Release not fixed.

SPECTACULAR romantic comedy-melodrama re-enacting many of the events and circumstances that led to the colonisation of the Philippines by the Americans. The central characters have foibles of their own and these decorate the story background. The many interests—none of them unduly hampered by history—collaborate as the yarn methodically develops in the promotion of as thrilling and exhilarating a climax as any yet seen on the screen.

The resolute, if belated, conquest of box-office spectacle is led magnificently by Gary Cooper. He and the first-rate supporting cast are seen at their best. Star values seal the entertainment's certain success. Excellent popular booking.

Story.—In the year 1907 the American Military Command decides to withdraw its troops from the Philippines. Half a dozen officers are, however, left behind to train a native army. The natives are a superstitious lot and are terrorised by the Moros, a fierce and savage jungle tribe. Captain Hartley is in charge, but he is going blind as a result of a wound, and his personal fears impair his judgment. Dr. Canavan, the medical officer, is alive to the tricks of the Moros, but his suggestions are promptly quashed. McCool, an Irish lieutenant, and Larson, a Swedish lieutenant, are with Canavan. Finally, the Moros dam the river, and loss of water results in a cholera epidemic.

In desperation, Hartley collaborates with Canavan, and an attack is made on the Moros. Canavan succeeds in blowing up the dam and returns to the village in time to ward off a counter-attack by the Moros. The Filipinos earn their independence and Canavan wins Linda, Hartley's daughter.

Acting.—Gary Cooper gives the picture all he's got as Canavan; he is the complete hero, and Andrea Leeds is an attractive Linda. Reginald Owen contributes an interesting pathological study as Hartley, and David Niven and Broderick Crawford are good as McCool and Larson respectively. Vladimir Sokoloff and Tetsu Komai are superbly cast as the native villains of the piece.

Production.—The film opens with a recital on the hazards of Service life and the fortitude of the professional soldier's wife—a colonel is struck down and mortally wounded in front of his wife—and follows this up with musings on the eccentricities of human character. One of the officers is shown as a two-fisted romanticist, another as a robust horticulturist, while Canavan is seen as medico-cum-soldier-of-fortune. And there is Hartley's inhibition. Interesting as these speculations are, their contribution to atmosphere is frequently at the sacrifice of action.

However, after having paid tribute to the psychologist, historian and the literary-minded, the play really gets down to brass tacks. The last three reels, depicting the blowing up of the dam, the attack on the village by hostile natives, their storming of a citadel by catapulting their followers from trees, and their subsequent annihilation are adventure spectacle at its most breath-taking. These, together with hearty team-work and exceptional star values, give the picture certain passports to universal box-office appeal.

Points of Appeal.—Graphic story, intelligent and virile character drawing, superb and thrilling spectacle, human angle, popular romantic sentiment, showmanlike climax, star values, and excellent title.

REVIEWS of THE CHICKEN WAGON FAMILY and of FOUR KINOGRAPH SHORTS
Appear on page 22

Fast and Furious

M-G-M. American (A). Directed by Busby Berkeley. Featuring Franchot Tone, Ann Sothern and Ruth Hussey. 6,586 feet. Release not fixed.

MURDER mystery comedy-melodrama, the third of the successful Sloane series of light marital detective fiction. The two previous ones were "Fast Company" and "Fast and Loose." The plot is true to formula, but the cast list is less pretentious. Stars and supporting players are, nevertheless, more than good enough.

The film is at one and the same time fascinating crime fare, an attractive leg show and, above all, good fun. Marital banter is, incidentally, the mainspring of the entertainment. Very good general booking.

Story.—Joel Sloane, a rare book dealer with a zest for criminology, is persuaded by his wife, Garda, to take a vacation. Mike Stevens, Joel's friend, is publicity agent to Eric Bartell, a showman, and he considers Bartell's latest beauty show stunt such a certain money-maker that he not only invests his own money in it, but induces Joel to put in five thousand. The show is to be held at the seaside, and Joel selects the spot for his and Garda's holiday.

Shortly after their arrival, Bartell is bumped off and the takings stolen. Mike is arrested on suspicion. Other suspects are Ed Connors, a gangster to whom Bartell owed money; Lily Cole, Bartell's discarded mistress; and Jerry Lawrence, her successor. Joel investigates on Mike's behalf and, although hindered by Garda, believes he has the goods on Jerry. He has to think again, however, for Jerry is the next victim. He thinks right the second time, and the culprit is revealed in an exciting climax.

Acting.—Franchot Tone as Joel Sloane is successor to Melvyn Douglas and Robert Montgomery, and, top-notch as his predecessors were, he holds his own. Ann Sothern is Garda, and she offers comparison with Florence Rice and Rosalind Russell. The stars are an attractive and versatile team.

Ruth Hussey, Lee Bowman, Allyn Joslyn, John Miljan, Bernard Nedell and Mary Beth Hughes also approach the play in the right spirit in support.

Production.—Here is an instance in which murder mystery, a leg show and piquant domestic comedy each poaches on the other's preserves with an audacity that amplifies the lively, if extravagant, mixture into a bright and shining box-office unit. Well balanced as the entertainment is, its main plank is, however, friendly and exuberant marital rivalry. This is delightfully expressed in Garda's insistence on playing Dr. Watson to her husband's Sherlock Holmes. With all its beauty parade spectacle and thrills, it is the intimate touch that does the trick. Dialogue is crisp and technical presentation excellent.

Points of Appeal.—Snappy and exciting story, bright and intimate domesticity, suspenseful climax, attractive beauty show embellishments, smart dialogue, good title and popular cast.

The Escape

20th Century-Fox. American (A). Directed by Ricardo Cortez. Featuring Kane Richmond, Amanda Duff and Henry Armetta. 5,228 feet. Release not fixed.

"CROSS-SECTIONS of life" melodrama, combining commendable story brevity with tremendous comprehensiveness. It trades in domesticity, murder, kidnapping, romance, juvenile escapade and comedy, and even points a moral. Its crowded catalogue is somewhat on the grim side, but there are human as well as inhuman characters, and these help to soften its stern realities. Acting, atmosphere and direction are good. Powerful ... pocket, two-feature programme proposition for the ... rity of halls.

Story.—Eddie Farrell, a young policeman, is in ... ve with Juli, daughter of Guiseppi Peroni, proprietor ... general store. Louie, Juli's brother, is a convicted ga... r, and he is secretly married to Annie Qualen, daughter ... neighbour. Annie's mother is none too well off, but ... nevertheless, allows three orphaned nephews to liv... h her. Tommy, the second eldest, wants to make ... quick money and patterns his life on Louie's.

Eventually Louie is concerned in a ... and Tommy's young brother is hurt. Tommy infer... police, but Louie tries to avoid arrest by kidnapping ... district Attorney's adopted daughter. The child, ... turns out to be his own. He saves his baby and ... s his past in a mortal gun fight. Following his ... and Eddie marry, and Tommy, presumably, takes ... and reforms.

Acting.—Kane Richmond, Amanda Duff ... Gale, Edward Norris, Henry Armetta and juvenile... Down- ing and Scottie Beckett are the principal pla... each is responsible for a life-like type. The supp... qually good.

Production.—The story is told in retrospect ... past tense magnifies its strong and versatile ... The juggling of the many characters is also acc... with skill. There are many tales within the ba... and all not only make sense but tot up to vigorous ... enter- tainment. Grim as it is, it has its marit... juvenile interests, the solace of feminine appeal. ... dia- logue are thoroughly convincing.

Points of Appeal.—Strong story, very ... aracter drawing, thrilling and moral climax, wide ... human angle, popular and capable cast, arres... tle and accommodating footag...

Clear the decks for action!
The boys
are waiting to de
broadside of cash custo
to see this drea
of all m
Splice the mainbrace!
you'll be in big money
with this one!!
Get busy now and
prepare to 'pipe' some
big 'dough' aboard
your box-office.
THE MOST TIMELY RE-ISSUE OF YEARS...GAY, TUNEFUL, ROMANTIC, NAUTICAL ALL NEW PRINTS...AND IT'S WORTH IT
RKO RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM
Fred
Ginger
RE
FOLLOW the FLEET
with RANDOLPH SCOTT
HARRIET HILLIARD · ASTRID ALLWYN
Directed by MARK SANDRICH · A PANDRO S. BERMAN PRODUCTION
FOUNDED UPON THE PLAY 'SHORE LEAVE' BY HUBERT OSBORNE
LYRICS & MU
BE
D

. . . Here comes
team in their first new-
ecause we're going
reams . . . with the

orgette, the Com-
ie! . . . Oo-la-la for the box-office!

Stan LAUREL HARDY

THEY

with JEAN PARKER & REGINALD GA

A BORIS MORROS PRODUCTION
DIRECTED BY A. EDWARD SUTHERLAND
ORIGINAL STORY & SCREEN PLAY BY RALPH SPENCE ALFRED SHILLER
CHARLES ROGERS, HARRY LANGDON

RKO RADIO PICTURES

RECORDING BY RCA PHOTOPHONE SYSTEM

TRADE SHOW The NEW GALLERY REGENT STREET THURS DEC 7 AT 3 P.M.

THREE SONS
RECORDED BY R.C.A. PHOTOPHONE SYSTEM
SHOW The N
STREET
TU DEC 5 at 3 P.M.

CINEMATOGRAPH WEEKLY
November 30, 1939

EXTRA

Michiane News

LATE NEWS

SUED FOR LIBEL

CORDED BY RCA PHOTOPHONE SYSTEM

TRADE SHOWS PRIVATE THEATRE 2-4 DEAN ST. THURS & FRI. DEC 7 & 8 AT 11 A.M

LAUREL AND HARDY AGAIN

es from THE FLYING DEUCES, which RKO-Radio is Trade showing on Thursday, December 7, at the New Gallery at 3 p.m. Laurel and Hardy are again teamed together in this hilarious story of the French Foreign Legion in which the romance is provided by Jean Parker and Reginald Gardiner

Bette Davis in OLD MAID, which Warner Trade showed recently

Obituary

Kinema Director's Fortune

GEORGE CLOSE'S BEQUEST TO MUSEUM

GEORGE ALFRED CLOSE, of Lauriston, Rochdale, chairman of Proprietary Theatres, Ltd., Jacksons Amusements, Ltd., New Empire Company (Burnley), Ltd., Langworthy Picturedrome, Ltd., and Eglington Hotel (Portrush), Ltd., and other companies, who died on June 5, aged 63 years, left estate of the gross value of £169,629 (net personalty £29,016). Estate duty £3,232.

He left to the Corporation of Rochdale "my bracelet presented by the Emperor Napoleon to Josephine, it being my wish that the same shall be deposited in the Municipal Art Gallery and Museum."

Odeon Manager Passes

Henry H. Carlton, formerly manager of the Friars, Canterbury (Odeon Cinemas, Ltd.), died on November 21, aged 62. Originally in the theatrical profession, he came to Canterbury in 1936 after managing kinemas in other parts of the country. He was at one time an independent exhibitor.

Newcastle Renter Bereaved

T. Holdstock, Newcastle branch manager of the Twentieth Century-Fox Film Co., Ltd., has suffered bereavement in the death of his wife. Mrs. Holdstock had been ailing for some time, and, about a fortnight ago, she was removed to a Newcastle nursing home, where she passed away.

Frank Cozens' Thanks

Frank Cozens, manager of the Grand P.H., Alum Rock Road, Birmingham, desires to acknowledge through the KINE the many messages of condolence from Trade friends in the loss of his wife. Mrs. Cozens died suddenly at the Birmingham Women's Hospital.

BRISTOL OPENING NEXT WEEK

The Globe

The proprietors of the Globe, Lawrence Hill, Bristol, which has been undergoing reconstruction, announce that they hope to complete the work by the beginning of next month and have fixed the provisional date of opening as December 4.

The house would have been opened about the end of September had not the outbreak of war caused delay.

COPYRIGHT ACTION DISMISSED

"MAN WHO CHANGED HIS MIND"

Plagiarism Alleged

BEFORE arriving at a decision in an action for alleged infringement of copyright, Mr. Justice Lewis decided to see for himself the film concerned.

The action was dismissed after a lengthy hearing in the King's Bench Division.

It was alleged by George Vicomte de Mauduit, the novelist, that the Gaumont-British Picture Corporation, Ltd., had infringed the copyright in his book, "The Man Who Had Sold His Brain." An injunction was also claimed and damages for conversion. His case was that the film, "The Man Who Changed His Mind" was a plagiarism of his book and there were 53 similarities. The defendants denied the allegations.

Plaintiff said he had copies of the manuscript circulated among literary agents and friends. He did not get the book published, but in January, 1936, he negotiated with agents in the kinema Industry for the sale of the rights of his story. Later, the film "The Man Who Changed His Mind" was screened.

The theme of the film, plaintiff admitted, might have been conceived by somebody else, but the manner in which it was developed and the characters were similar to that of his book.

For the defendants, Mr. Gilbert Beyfus, K.C., said his clients had no access to the Vicomte's work and had not heard of it. The script was in existence in California in January, 1935, and had all the chief resemblances which the plaintiff said indicated copying. This script, which was unfinished, was offered to defendants by J. L. Balderson as a likely vehicle for Boris Karloff, who was then under contract to them. They bought the script for just over £6,000, and it was adapted by L. du Garde Peach, who was the real author of the screenplay, though several took part at the "story conferences" in fashioning the story. Any resemblances to the plaintiff's work were quite accidental—many of them from different hands in different continents.

Edward Black, associate producer of "The Man Who Changed His Mind," said that when the film was produced he had not heard of the Vicomte or the novel.

Cross-examined, he said he understood no profit was made on the picture.

On Friday, November 24, the Judge viewed the film at a private kinema at Film House, Wardour Street.

Mr. Balderston, in evidence (taken on commission) said he had never seen any of the Vicomte's work.

Other evidence was also called.

Mr. Justice Lewis held that the plots were different and there had been no infringement. There were similarities between the novel and the film, but he could not draw an inference of plagiarism, and the defendants were entitled to say the similarities were rather due to the long arm of coincidence.

Judgment was entered for the defendants, with costs.

Edith Fellows and Tommy Bond in FIVE LITTLE PEPPERS AND HOW THEY GREW, a forthcoming Columbia picture.

Nelson Eddy and Ilona Massey in BALALAIKA, forthcoming M-G-M presentation

ON THE BOOKSHELF

A NEW INTERPRETER OF THE FILM

Spice Without Relish

PADDY CARSTAIR'S NOVEL

A jaded public, oppressed by the black-out and wanting spice in its reading, will probably purchase "Vinegar and Brown Paper," John Paddy Carstair's new work of fiction, attracted by the jacket announcement that it is witty and risque. It is both, but when an ordinary reader has read half a dozen pages of clever repartee on sex vagaries uttered by the hard-boiled "glamour girls," who are the heroines of the book, he will find it very tiring if not nauseating, and long for the purer air of the sewage works.

One must not belittle Mr. Carstair's writing ability, however. His dialogue is lively, his descriptions brisk and written with skill, and the few soliloquies of one or two of his characters in their better moments are attractively done. One wishes this good work had been expended on people who would have been worth meeting. His knowledge of player folk, gathered from long experience, can hardly be said to be adequately reflected in the set which is presented to us in these pages. They are a dreary lot for the most part, despite their conversational brilliance, and an evening in their company just leaves a reader with an unenviable hangover.

Vinegar and Brown Paper. By John Paddy Carstairs. Hurst and Blackett, 7s. 6d. nett.

"Who's Who in the Theatre"

THE WHITAKER OF THE DRAMA

Indispensable as ever to all interested in actors and actresses, *Who's Who in the Theatre* fearlessly appears in its bulky ninth edition (Pitman, 30s.).

John Parker, the compiler, once more produces a monumental work of fascinating interest. I seldom refer to it for a fact without being tempted to drop everything and browse over its astonishing wealth of lore and record. Its 2,000 pages now include 3,000 biographies, 400 of them new. Many of them are of film personalities, and contain facts not to be found elsewhere.

Also, the film activity of theatre folk have been brought right up to the beginning of the present war. Playbills, family trees, obituaries and dramatic records of all kinds are given in abundance.

A new section is for retired but still living players. This book, the Whitaker of the drama, is a tribute to Mr. Parker's industry and care.

Highbrow but not Humorous

IT seems to be the fate of the film to need interpretation by well-meaning but misguided people. While the average patron is content to get an hour's amusement and escape from worries there is a minority of people that wishes to *interpret* this, that or the other film.

The difference is between the enjoyment of a thirsty man drinking a draught of beer on a hot day and the icy outlook of a highbrow whose only interest is comparing the drink with the nectar of Greek mythology.

The authors of "The Film Answers Back" in a book in which there is much valuable material from the historical angle must continually side-step to interpret films. Who, besides the authors, enjoying "The Cabinet of Dr. Caligari" for its madhouse atmosphere would interpret the film as "the supreme expression of headlong flight from a world too horrible to contemplate . . . flight to the prostrate worship of the ego . . ."

The authors are gloomy about Germany, but Russia, ah!" "'Battleship Potemkin' takes its place by the side of some of the greatest works that the human mind has been able to conceive, by the side of the works of Euripides, Shakespeare, Beethoven, Rembrandt."

What of other countries' films? The "native schoolroom in 'Vessel of Wrath' is poverty-stricken: no objects, no pictures, no maps." In the "South Riding" schoolroom "there is very little modern equipment." "The Housemaster" is an epitome of the formal, mediæval, scholastic method of education." "Such people as Montessori, Froebel, Decroly, Kirkpatrick," say the authors, ". . . might never have been born."

This is too precious. We welcome the authors' history despite the fact that they appear to be fonder of American sources than English; but they will understand films better if, when visiting the kinema next, they forget Montessori and Froebel and abandon themselves to real good laughter if the fun is fast and furious enough. Will "The Middle Watch" be criticised for not being "Battleship Potemkin"?

The Film Answers Back. By E. W. and M. M. Robson. 336 pages. John Lane. 12s. 6d. net.

CROMER KINEMA AS CHURCH

The Regal, Cromer, Norfolk, is being used for a series of services in place of the local churches, owing to difficulties over light restrictions. The kinema belongs to the V.E.H. group, of which Victor E. Harrison (chief A.R.P. warden for Norwich) is the managing director.

REVIEWS—Continued from page 16

The Chicken Wagon Family

20th Century-Fox. American (U). Directed by Herbert I. Leeds. Featuring Jane Withers, Leo Carrillo and Marjorie Weaver. 5,790 feet. Release not fixed.

ROMANTIC comedy-drama of an itinerant trader's attempt, under the compulsion of his family, to transfer his business activities to New York. Most of the characters are supposed to be either foreign or of foreign extraction, and this results in more accents than at a League of Nations conference. It's a case of babble, babble, babble from the word go.

Still, with all its talk, the film is clean, friendly and has faith in humanity. Benefit of the doubt booking—a second feature—mainly for industrial and family halls.

Story.—Jean Paul, an itinerant trader, roams the countryside in mule wagon, together with his wife Josephine and his daughters Addie and Cecile. Addie, the younger, likes the carefree life, but her mother and Cecile want to settle down in New York. Addie sides with them when she discovers that her father has lost her mother's savings at poker. They receive a far from warm welcome when they arrive at the metropolis, but, thanks to Matt Hibbard, a kindly policeman who falls for Cecile, they are fixed up in a deserted fire station.

Later, chance brings Addie in contact with Henri Fippany, Jean's ex-partner cousin and one of Josephine's former admirers, and the methods she adopts to force him to rejoin her father in partnership are the backbone of the entertainment.

Acting.—Jane Withers is clever and versatile as Addie, but she is given a little too much rope. A little of her always did go a long way. Leo Carrillo is a volatile and sentimental Jean, but Spring Byington is badly miscast as Josephine. Her affected accent is wide of the mark. Best of the support is Hobart Cavanagh as Henri.

Production.—The picture takes in quite a lot of territory, but, wide as its itinerary is, it somehow manages to put words before action. Many quite good situations are drenched with dialogue. A culminating auction scene is sheer bedlam. However, it has to pause for breath now and again, and it is on its golden moments, gift for character-drawing and inherently happy comedy and sentiment, that it is entitled to some consideration. Family and juvenile appeal is not forlorn conclusion.

Points of Appeal.—Interesting and amusing characters, pleasing undercurrent of humour and sentiment, popular cast and wide range of settings.

SHORTS OF THE WEEK REVIEWED

KINOGRAPH DISTRIBUTORS

EARLY ONE MORNING. Swedish (U). 836 feet. Release not fixed.—Early Christmas morning in the far North land. Torch-lit sledges driven to church before sunrise, the simple choral service in a candle-lit church, and out into daylight and the snow-covered graveyard with lighted candles before each headstone. A different film for Christmas programmes.

SUMMERTIME IN SWEDEN. British (U). 1,505 feet. Release not fixed.—From Gothenburg to Stockholm. Beautiful scenery, lakes and mountains, people and industries, ships and seaports. Most interesting shots of Stockholm with its gems of architecture, its modern motor roads and its glorious setting upon the group of many islands. Instructive and definitely pleasing. Well worth a place in any programme.

THE SECRET OF COCOS ISLAND. British . 1,667 *feet. Release not fixed.*—Produced and photo ghed by Cedric Malleby, one of a crew who took part in e recent treasure hunting expedition. A rough voyage of 00 miles in a converted Lowestoft trawler, under sail cause of engine breakdown. A thrilling record of a ture to appeal to the youngster more especially, and t e grown-up, certainly.

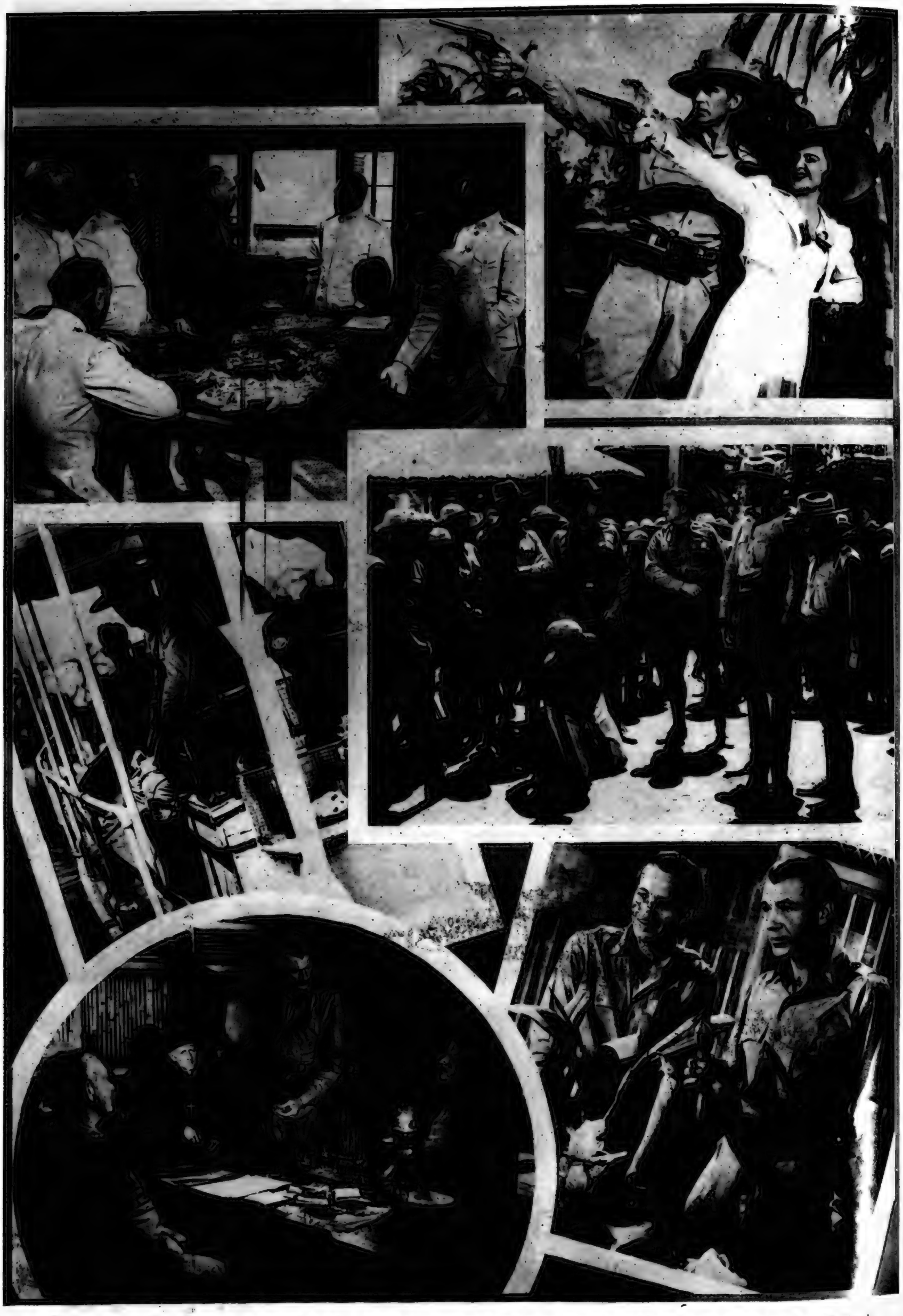
†*SPEEDWAY. (In new Dufaycolor.)* ish (U). 1,350 *feet. Release not fixed.*—Thrills of t ewest of sports from the inception of speed on grass t present vogue, with racing shots on all the princip p-to-date tracks in Britain, and close-ups of many nota lers. A short for popular houses; sure of a welc from all speedway fans.

†In Colour.

"THE STARS LOOK DOWN"

...s from A. J. Cronin's *THE STARS LOOK DOWN*, the Grafton Production which Grand National are Trade showing shortly. Michael Redgrave, Margaret Lockwood and Emlyn Williams are co-starred. Carol Reed directed this picture, which is one of the most important to be made in this country

"THE REAL GLORY"



Scenes from Samuel Goldwyn's THE REAL GLORY, a United Artists release. Gary Cooper is starred, with Andrea Leeds, David Niven, Reginald Owen, Brod[illegible]k Crawford and Kay Johnson providing outstanding supporting characterisations in the picture, which is reviewed in this issue

RKO-RADIO SCHEDULE FOUR FOR NEXT WEEK

New Laurel and Hardy Feature

RE-ISSUE OF "FOLLOW THE FLEET"

HEADED by "The Flying Deuces," the latest Laurel and Hardy co-starring production, RKO-Radio's latest group of Trade shows to be presented during the first week in December, abounds in scintillating entertainment, replete with prominent box-office stars and also includes "Follow the Fleet," the record-breaking Fred Astaire and Ginger Rogers vehicle which is being re-issued.

The arrangements for the Trade show of these pictures, the first three of which will be presented at the New Gallery and the fourth at RKO-Radio's private theatre, are as follows:

Tuesday, December 5, 3 p.m., "Three Sons."
Wednesday, December 6, 3 p.m., "Follow the Fleet."
Thursday, December 7, 3 p.m., "The Flying Deuces."
Friday, December 8, 11 a.m., "Sued for Libel."

Edward Ellis in Powerful Drama

Edward Ellis, famous star of "A Man to Remember" and "Career," has the leading rôle in "Three Sons," a great emotional drama based on the career of a man whose philandering children ruin the hopes he has cherished in them.

After the great fire, Daniel Pardway opens a bargain store in Chicago. As the result of the hard work of Pardway, his wife and a faithful employee, the obscure emporium slowly blossoms into a flourishing departmental store. The Pardways have three sons and a daughter for whom they have struggled to create a fortune and a successful business. But one by one they fail their father, spoiled by the very riches that should guarantee their future happiness.

The trials and tribulations, joys and sorrows experienced by Pardway; the scandalous activities of his children, and the final redemption of the youngest son, build to a tense and absorbing climax.

Edward Ellis plays a typically powerful rôle as Daniel Pardway, and the supporting cast includes William Gargan, Kent Taylor, Dick Hogan and Robert Stanton, Katharine Alexander, J. Edward Bromberg, Grady Sutton and Virginia Vale. Jack Hively directed.

"Follow the Fleet" Re-issued

At the request of numerous exhibitors "Follow the Fleet," the record breaking Fred Astaire and Ginger Rogers co-starring production, is to be re-issued.

The story, entirely different from any of the famous dancer's other vehicles, is set against a naval background, and features many of the Irving Berlin tunes which present conditions have restored to their pre-war eminence. They include "We Saw the Sea," "Let Yourself Go," "Let's Face the Music and Dance," "I'm Putting all my Eggs in one Basket," "Get Thee Behind Me, Satan," and "I'd Rather Lead a Band," which, to-day, are as popular as ever.

Bake and Bilge, two young sailor friends, visit the Paradise Dance Hall to find Sherry Martin, a dancer and Bake's girl friend. Bilge is attracted by Connie, Sherry's sister. After a dance contest, won by Bake and Sherry, the young sailor reprimands the proprietor of the salon and Sherry is fired.

Her anger with Bake becomes intensified, when later Bilge abandons Connie, bestowing his affections on an attractive young widow. How the threads of the plot are finally unravelled, together with the spectacular musical sequences, logically injected into the main theme, makes this film delightful entertainment.

Fred Astaire as Bake and Ginger Rogers in the rôle of Sherry won tremendous acclamation with performances in this film. Mark Sandrich directed.

Radio Mystery

In "Sued for Libel," in which Kent Taylor and Linda Hayes are featured, the plot deals with the efforts of a young broadcaster, a newspaper girl and a reporter to solve a triple murder mystery and avert a crushing libel suit.

Steve Lonegan, announcer at a radio station owned by the Bulletin newspaper, impatiently waits to report the verdict in a trial where Albert Pomeroy is accused of murdering his business partner. Through an innocent joke played by Maggie Shane, a newspaper girl, Smiley Dugan, the news is broadcast that Pomeroy has been found guilty, a few moments after the jury have acquitted him. When the newspaper faces a huge libel suit the boys, together with Maggie, are prompted to discover something in Pomeroy's past which will compel him to drop the action. The manner in which their investigations lead to yet another murder, and the final clearing up of the case to the satisfaction of everybody concerned, brings the film to a breath-taking finale.

In addition to Kent Taylor and Linda Hayes, the cast comprises Richard Lane, Morgan Conway, Lillian Bond, Keye Luke, Roger Pryor and Thurston Hall. Leslie Godwin was director.

Laurel and Hardy Return

Ranking as one of the most important productions on Ralph Hanbury's current schedule, "The Flying Deuces" marks the first appearance of Laurel and Hardy under the RKO-Radio banner.

The story holds natural possibilities for mirthful situations. Stranded in Paris, Stan and Oliver visit a café, where Oliver falls in love with Georgette. When Oliver discovers the girl to be married he decides to end it all, taking Stan with him in brotherly affection.

At the last moment they are stopped by an officer in the French Foreign Legion, who persuade them to join the Legion, say-

Continued in next column

"NURSE EDITH CAVELL" SCORES HIT

Early Release Policy Justified

Fulfilling to the hilt the expectations of everybody concerned, "Nurse Edith Cavell," the Anna Neagle starring production, has proved to be a major success since its general release on Monday, November 20, announces RKO-Radio.

With the attractiveness of its theme obviously increased by topical events, the film is playing to capacity audiences with large queues in evidence at the majority of kinemas.

The results are more than justifying the decision of Oscar Deutsch and Ralph Hanbury to release the film quickly after its West End pre-release runs.

Produced and directed by Herbert Wilcox at the RKO-Radio Hollywood studios, "Nurse Edith Cavell" presents a notable cast in support of the star. These include such favourite players as George Sanders, Edna May Oliver, May Robson, Zasu Pitts, H. B. Warner and Robert Coote.

RKO-RADIO AT ELSTREE

NEW TELEPHONE NUMBERS

RKO-Radio announce that their telephone number at Imperial Studios, Boreham Wood, has been changed to Elstree 2261-6.

With the exception of head office executives, London branch, and poster department, who are operating from Dean Street headquarters, the entire company can be contacted at Boreham Wood.

SUNDAY SHOWS

For Newcastle Charity Fffort

Returns to date indicate that the first of the two Sunday charity shows in Newcastle this year produced revenues which promise a larger aggregate than last year. Given ordinary luck with the second Sunday, a new record should be within reach. And since there will be a moon that evening it looks a safe bet.

Proceeds of these shows, to which virtually all kinemas contribute, are divided equally between the C.T.B.F. and the Newcastle Police-Aided Association.

Continued from previous column

ing that their men quickly forget women. Once arrived in the desert the two boys embark on a series of wild adventures, having failed to take their enlistment seriously. Finally they are charged with nearly all the crimes in the calendar, and are court-martialled and sentenced to death by the stern Commandant. Escape, at the last moment, is made in a 'plane fuelled for an endurance test—and the film ends on a whoop of hilarious exploits.

The screen play provides the comedians with more than twenty highlight comedy sequences. These are almost entirely in pantomime, and where dialogue is found necessary, hardly more than one or two lines are spoken. The burden of keeping the scenes animated and sparkling finds Laurel and Hardy more than equal to the task, and gives them unlimited scope to display their famed ability for mummery.

Jean Parker heads the supporting cast in the comedy rôle of Georgette, with Reginald Gardner, Charles Middleton in support. Edward Sutherland directed.

Spy Theme of Welwyn Super

Marjorie Reynolds and John Trent in Pathe's SKY PATROL, to be shown this (Thursday) afternoon at the New Gallery

TIMELY COLOUR SHORT

Technique Reports Record Bookings

One of the most successful of the current short offerings is the Technique Distributors' two-reel featurette, "Behind the Dykes."

Photographed in Dufaycolor just prior to the outbreak of war, this film strikes a topical note by showing the immense power of the sea pent up behind the Dutch dykes and the great strides made by this democratic nation during the past few years.

Record bookings are reported by Ronald H. Riley, managing director of Technique, who has received glowing tributes from exhibitors, testifying to the excellent quality of this British-made short.

Julian Wintle, producer of "Behind the Dykes," is now engaged on the final editing stages of "Jutland Holiday," another Dufaycolor subject made in Denmark, and due for trade show early in December.

Scenarist Stephen Clarkson is engaged on scripting "Reporter Investigates Love," a further addition to the already popular Technique Roving Reporter Series, which will be ready for Trade show early in the new year.

Owing to national defence requirements, the completion of the new State, Church Street, Gainsborough, Lincolnshire, has been delayed.

The steel superstructure is almost finished, but the brickwork is held up because of the shortage of bricklayers, and owing to the fact that the contractors are engaged on Government work.

"TRAITOR SPY"

Pathe's Two Trade Offerings

THE Trade shows of two important attractions are announced by W. J. Gell, managing director of Pathé.

Although the more outstanding of the two is the British picture, "Traitor Spy," which deals with Nazi activities in this country, there is hardly less topical interest in the second offering, "Sky Patrol," which depicts America's aerial warfare against arms smugglers.

These pictures will be presented as follows, both at the New Gallery:—

Thursday, November 30, 2.30 p.m., "Sky Patrol."
Friday, December 1, 2.30 p.m., "Traitor Spy."

Bruce Cabot stars, with Marta Labarr and Tamara Desni in the chief supporting rôles, in "Traitor Spy," based upon the story by T. C. H. Jacobs. It concerns in the main the rounding up of a gang of Nazis who endeavour to obtain Admiralty secrets. The film, it is claimed, abounds in thrills and dramatic suspense, and in view of its timely appeal and well chosen title, is calculated to whet the appetite of most picturegoers. Walter Summers, who has shown in the past a special aptitude for successfully directing pictures of this type, was responsible for the direction of this picture. John Argyle was in charge of production and the film was made at the Welwyn Studios.

Strong Cast

Those who play featured rôles are Romilly Lunge, Edward Lexy, Cyril Smith, Percy Walsh, Eve Lynd, Alexander Field, Hilary Pritchard, Miriam Minetti, Anthony Shaw, Peter Gawthorne, and Bernard Jukes.

It is perhaps significant to note that the book, which has been one of the best-sellers of the year, was specially recommended by the Crime Book Club. It should be noted by exhibitors that the starting time of the film has been brought forward thirty minutes to allow those present to be able to leave at the finish of the performance in daylight.

A New "Tailspin"

"Sky Patrol," starring John Trent, with Milburn Stone, Marjorie Reynolds and Jackie Coogan, is another of the popular Tailspin air series. This Monogram air thriller tells of the activity of America's sky patrol whose duty it is to cover the border for sky pirates who smuggle arms and ammunition across the border out to waiting ships in the Pacific. Howard Bretherton directed and the story was written by Joseph West.

With the thrilling exploits of the R.A.F. and French Air Forces covering the front pages of the daily Press, pictures of this type have an extraordinary appeal, and in this Tailspin series, actual battle 'planes and full-size transport 'planes are used, Monogram having obtained the fullest co-operation of a leading American air line in all their air pictures.

"Mutiny in the Big House"

PATHE WINNER WITH ALL-MALE CAST

The Monogram super, "Mutiny in the Big House," with an all male cast headed by Charles Bickford Barton MacLane, Pat Moriarty and George Cleveland has already been shipped to this country and will be Trade shown in the next group of screenings now being arranged by W. J. Gell, managing director of Pathé.

William Nigh directed, and reports to hand suggest that he has done a magnificent job of work with Robt. D. Andrews' screenplay which is based on a real life episode.

An American leading daily, the *Morning Telegraph*, says of this picture:—

"Metro can crow about its all-women picture, 'The Women,' but Monogram—our favourite factory—has gone one better with a film without a single skirt. The reason we like the boys at Monogram is their frankness about the kinema as an art. They say 'nuts.' They're in the business of manufacturing movies for cash profits. The better the picture and the lower the expense the bigger the income. That's their one goal. They're honest about it. They also manage to make excellent movies. If they don't the profits go blooie. So the whole firm is at work to-day on 'Mutiny in the Big House,' based upon the Canon City Col. prison break of 1929 in which a Catholic priest won a Carnegie Medal for his heroism in quelling the uprising. Monogram hasn't spared the expense, but it's making every dollar work in a manner which might well provide some lessons to certain other studios, where all the executives are geniuses. There aren't any such animals at Monogram. For director there is the veteran William Nigh, one of the tops in his particular field. He refuses to work in the more magnificent studios. He claims he can't make a picture slowly enough to suit the head men. And if he turns one out at his regular speed they presume it is a stinker. So he stays at Monogram—there the word is 'efficiency.'"

The tribute was syndicated to 750 other American newspapers.

David Cowler and Edward Ellis in RKO-Radio's THREE SONS, to be Trade shown next Tuesday at the Cambridge Theatre

"BLUE BIRD"

Distinguished Support for Shirley Temple

One of the toughest casting jobs in Darryl F. Zanuck's career is the selection of the 2,000 players in his forthcoming £400,000 Technicolor production of "The Blue Bird," Maeterlinck's famous story.

His chief problem is to secure character types who have some semblance to the "animals and elements" they will portray in the new Shirley Temple vehicle. For the rôle of "Tylette, The Cat," Zanuck selected Gale Sondergaard, distinguished Theatre Guild and film actress. She was awarded the rôle following a careful survey made to find an actress with high cheek bones and black hair, who could successfully depict an animal character without a mask.

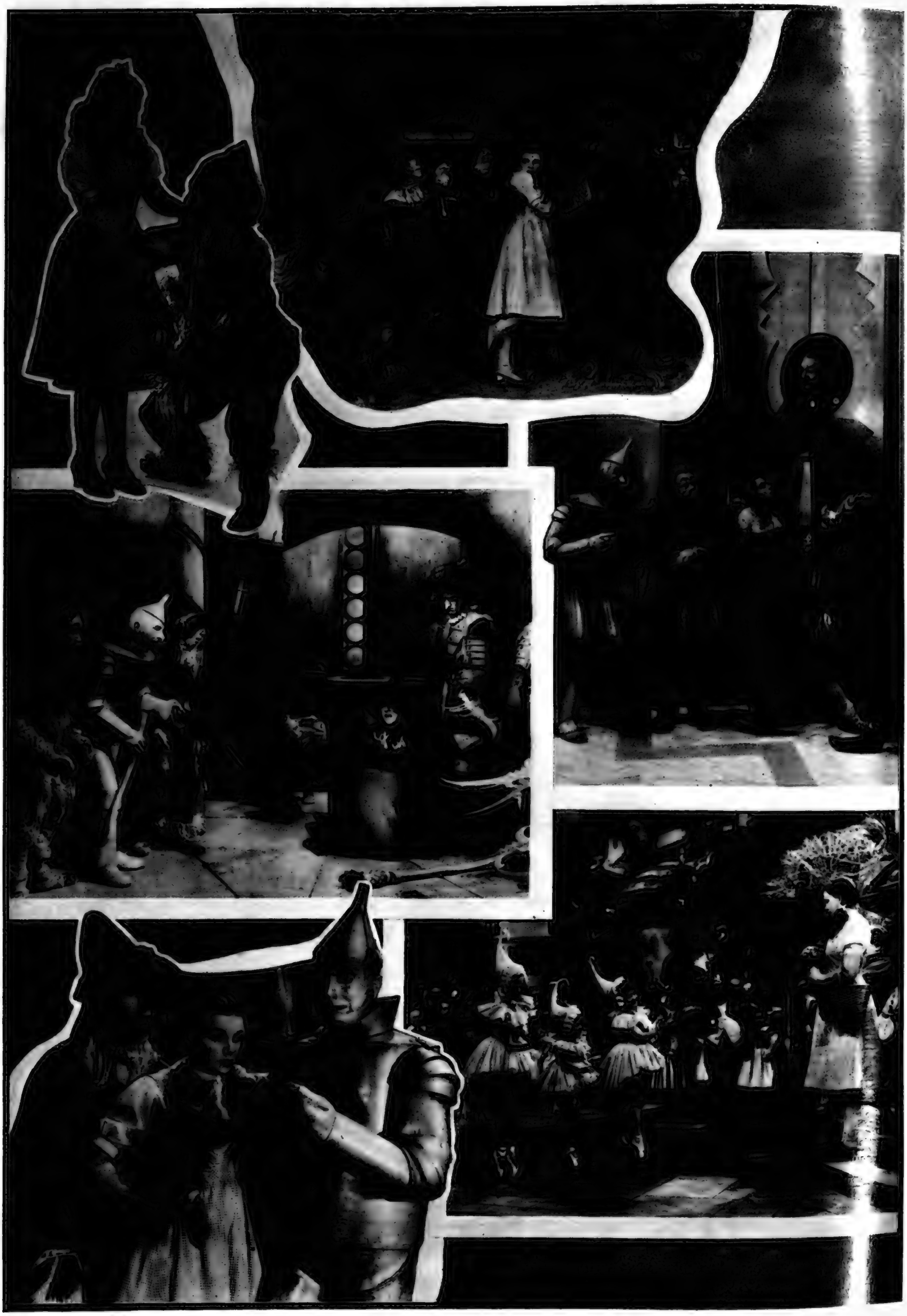
For the equally important and difficult role of "Tylo, The Dog," Eddie Collins has been cast.

Spring Byington, who for many millions of American movie-goers typifies American motherhood in her "Jones Family" roles, will be Shirley's "Mother" in "The Blue Bird."

To Sybil Jason, who won acclaim for her work in Shirley's last Technicolor, 'The Little Princess," went the rôle of "Angela."

Walter Lang is directing "Blue Bird."

"THE WIZARD OF OZ"



The American presentations of THE WIZARD OF OZ have resulted in this M-G-M offering being hailed as one of the major box-office attractions of the year. photographed in Technicolor and features Judy Garland, Frank Morgan, Ray Bolger, Billie Burke, Jack Haley, Bert Lahr, and a host of other well-known names. Fleming directed.

CASTING COMPLETED OF TRINDER FILM

"Laugh It Off"

BAXTER DIRECTING

JOHN CORFIELD announces that the casting of the new British National topical musical, "Laugh It Off," has now been completed. This is the first of five subjects to be made for distribution by Anglo-American, and is claimed to be the most ambitious feature in which Tommy Trinder has yet appeared.

Starring with Trinder is Jean Colin, in the rôle of Sally, leading lady in the concert party of which Trinder is the star. Also featured in the picture is Geraldo and his Orchestra.

The story moves from Blackpool, where the concert party is playing on the outbreak of war, to a camp Somewhere in England.

Marjorie Browne has one of the important leads in the film, while others in the cast are Anthony Hulme, Edward Lexy, Warren Jenkins, John Laurie, Henry Lytton, Billy Percy, Leonard Morris, Charles Victor, Wally Patch, Felix Aylmer, Edgar Driver, Ernest Sefton, Marjorie Mawn, and Ida Barr.

John Baxter is directing this original story by Bridget Boland and Austin Melford.

Last Friday one of the most spectacular scenes yet attempted at Walton-on-Thames was staged for the picture. Called "The Hall of Empire," the set occupied the entire floor of the Nettlefold Studios' largest stage, and in it several hundred extras appeared, representing every type of person occupied on war work.

More "Juarez" Records

QUEUES AT THE WARNER

Press Praise

FOLLOWING its bumper opening, Warner Bros.' big Paul Muni-Bette Davis starring epic, "Juarez," continues to draw the crowds to the Warner Theatre, we are informed. Despite the fact that playing time is curtailed to six o'clock for its second week, big queues and crowds were a feature of week-end business, and many notables have visited the theatre.

"Juarez" was very enthusiastically received by the national Press, and hailed as a subject of unusual interest at the present time.

On its première presentation it was attended by South American Ambassadors and diplomatic officials, as well as by many social celebrities. After excellent business during each day, the evening business is proving a "sell-out."

Each Saturday attendances have been very strong. It has been impossible to buy an 8s. 6d. seat at 4 p.m. Later, crowds were enormous, the big queues stretching round the theatre into Lyle Street, at the back.

Chaplin Film Ending

SKIT ON NAZI GERMANY

"Chaplin No. 6," the technical designation by which Charles Chaplin's new picture is known in the studios, is nearing completion. That is about as much information as can be obtained, since a complete publicity black-out is the order of the day at the Chaplin studio. Even his Press agent refuses to answer the telephone.

Nevertheless, sufficient has leaked out to put aside all doubt as to the character of the picture, and the part which Chaplin will play. The thinnest of disguises will conceal Hitler, and the locale, Nazi Germany. The Jewish question will figure in the picture, with Chaplin, in the second half of his dual rôle, playing the Ghetto barber who eventually trims the dictator.

The cast so far includes Paulette Goddard as a charlady, Henry Daniell as a mock Goering, Jack Oakie as a twin brother to a political crony of the dictator. Several of Chaplin's old slapstick stand-bys will have parts. Nevertheless, Chaplin, as usual, will carry the picture. His only assistant is his brother, Sydney.

"ALIAS THE BULLDOG" AT WELWYN

Production is going ahead at Welwyn with the new Associated British picture, "Alias the Bulldog," starring Jack Buchanan.

During the current week sequences have been shot in a police court which, from all accounts, have been hilarious ones.

Directed by Harold Huth, "Alias the Bulldog" has a long and imposing supporting cast, which includes Sebastian Shaw, Robert Newton, Greta Gynt, Googie Withers, and Wylie Watson. Walter C. Mycroft is producing.

"SPIRIT OF CULVER"

Freddie Bartholomew for Universal

Freddie Bartholomew, it is announced by General Film Distributors, has been put under contract by Universal pictures to play a prominent part in their new top-budget production, "The Spirit of Culver."

He is the first of several star players to be lined-up by Universal executives to appear with Jackie Cooper and Andy Devine in this production, in which he will play the rôle of British-reared American boy—the room-mate of Jackie Cooper.

Brigadier-General L. R. Gignilliat, Commandant of Culver Military Academy, and known as one of the world's foremost authorities on youth, has arrived at Universal studios to act as technical adviser on the picture so that the atmosphere may be authentic in every respect.

The scenario writers Whitney Bolton and Nathaniel West are developing the screenplay with emphasis on the "spirit of youth" as it applies in a broad sense to the young people of the present day.

"The Spirit of Culver," which will be one of General Film Distributors' most important 1939 releases, is to be directed by Joseph Santley and produced by Burt Kelly.

DANILO OPENED AT STOKE

Mortimer Dent's Latest

Mortimer Dent hopes to make two additions to the Danilo circuit before the end of the year. The first of these kinemas, the Danilo, Stoke-on-Trent, was opened on Monday, November 27.

M. DENT

This house has been built to the design of Glyndon Sherwin, of Newcastle-under-Lyme, and has a seating capacity of 1,800.

Then the Danilo, Stourbridge, is rapidly approaching completion, and is expected to open next month.

H. T. Couchman, who has succeeded Mrs. Doris Dent as manager of the Danilo, Northfield, Birmingham, is to Birmingham from a similar post at Bridge (Kent). Mrs. Dent is now fulfilling the duties of circuit supervisor.

Arthur Askey, Richard Murdoch and Moore Marriott in CHARLEY'S (BIG-HEARTED) AUNT, the Gainsborough picture which Walter Forde has just concluded at Shepherd's Bush studios

Macdonald Deputises for G. King

"WOMAN IN WHITE" RETITLED

"Crimes at the Dark House"

George King's screen version of the famous old Wilkie Collins melodrama, "The Woman in White," starring Tod Slaughter, has been re-entitled "Crimes at the Dark House," and will be distributed by British Lion under that title.

With the completion of this subject to-day at the M.P. Studios, I am able to reveal details of a characteristic gesture of David Macdonald. When the picture was due to start three weeks ago, George King went down with influenza. When he heard of it, Macdonald volunteered to take over without fee or favour until George was fit. It was Dave's way of saying "Thank you" to an old friend who had given him one of his earliest opportunities as a director. Incidentally, George King's illness also meant his attractive young wife, Odette, had to shoulder the production side entirely, and although for many years she has been associate producer to her husband, this will be her first solo effort.

The highlight of the past week—glossing over a couple of forced drownings, a hanging and a stabbing with a tent-peg—has been Tod Slaughter, as the pseudo Sir Percival Glyde, trapped in the burning church tower, where he meets his end.

FIRST HOME FRONT PICTURE

"CARRYING ON"

An important film production of national character, entitled "Carrying On," is at present being made by British Foundation Pictures, Ltd.

Directed by Ronald Haines, the film is a dramatic story of the British railways in war time, and deals graphically with the emergency preparations leading up to the part which railwaymen play in serving the requirements of the Forces and of Home Defence.

It tells the story of mass movement of troops and material abroad, contemporaneously with the industrial and everyday work on which life and commerce of the country depends.

Well now, Mr. Exhibitor, what's your

POINT OF VIEW?

AVAILABLE FOR BOOKING *"Point of View"* FIRST SERIES:

No. 1.	"Guns AND Butter"	(U) 1,713ft.
No. 2.	"State-Run Hospitals?" and "Why Make Up—Why Not?"	(U) 1,689ft.
No. 3.	"Too many Milkmen?" and "No Vote—No Vote?"	(U) 1,559ft.
No. 4.	"Transport on Trial"	(U) 1,785ft.
No. 5.	"Drifting in Danger"	(U) 1,654ft.

Write, 'phone or call: DENNING FILMS LTD., 25 SAVILE ROW, LONDON, W.1 • Regent 3232

"Let George Do It"

THE LONG ARM OF COINCIDENCE

The adage that "There's many a true word spoken in jest" has been excellently illustrated this week by the Ealing Studios, where Michael Balcon is producing "Let George Do It," the new George Formby comedy directed by Marcel Varnel.

The story of "Let George Do It" was planned by Angus MacPhail immediately after war was declared. It was decided that Britain's No. 1 comedian should at this time make a film with a bang up-to-date topical background, and so the story landed him in neutral Norway the got there by mistake, thinking he was going to Blackpool, where he gets a job as a ukulele player in a broadcasting dance band. The leader of the dance band turns out to be an enemy secret service agent who has devised a code whereby the notes of music played by his band reveal information of departing vessels to U-boats.

Here is where the long arm of coincidence begins to stretch out of its sleeve.

This week's newspapers carry the story that in Norway 12 people were arrested for giving information to U-boats by means of code messages contained in broadcasting liver pill advertisements!

Both George and Beryl have become great friends with their new director, Marcel Varnel, and work has been proceeding at a great pace with a very happy spirit on the floor.

But they are both also very proud of a telegram of good wishes that hangs on their dressing-room wall. "May this one turn out better," it says, "than all the ones made by the old firm." The member of the "old firm" who sent this is Anthony Kimmins, director of several recent Formby successes, who is now a Lieutenant-Commander in the Royal Navy.

Mr. Middleton and Claude Dampier

TEAMED IN PROPAGANDA COMEDY

Plans are being completed by British Films for an ambitious production schedule which should keep the Albany Street Studios busy for a number of months.

Meanwhile, an "instructive comedy" on novel lines went on the floor on Monday. This was "The Backyard Front," a comedy on gardening, written by Andrew Buchanan, who will direct. It features Claude Dampier and G. H. Middleton. One floor of the studios has been transformed into two back gardens—one just as it should be with orderly lines of flourishing vegetables, belonging, of course, to Mr. Middleton, whilst the other can best be described as "belonging to Claude Dampier," who is seen growing broken bricks, crockery, and bones with complete success. But, by the time Mr. Middleton has finished with him, his vegetable patch is something which any amateur gardener would be proud to own. It is a film especially designed to mingle plenty of laughter with information for would-be gardeners.

It is anticipated that this highly original idea of teaming a great gardening expert with a great comedian will be the prelude to further horticultural exploits of a similar nature.

Simultaneously, British Films, Ltd., is adapting, for the English market, an American short, "Calling All Nations," which presents a record of the moral rearmament campaign through the United States.

"PACK UP YOUR TROUBLES"

A well-known comedian will take the leading rôle in the new film, "Pack Up Your Troubles," which Oswald Mitchell is directing for Butcher's.

"Pack Up Your Troubles" will go on the floor at Walton round about Christmas.

STANDARD & SPECIAL

KINE APPARATUS

"MOY-OMNIA" "MOY-OMNIA"

ERNEST • F • MOY LTD

Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

DERBY ARGUMENT FOR S.O.

Huge Success of G.-B. Concert

THE need for Sunday entertainment in Derby has been startlingly revealed by the attendances at the few concerts which have been spasmodically held since the outbreak of war.

Last Sunday at the 2,000-seater Gaumont Palace twice as many people were turned away as paid for admission. The concert, which was organised by manager F. J. Smidmore, was in aid of the Mayor's Fund for Local Charities and the G.-B. Benevolent Society, realised £121 11s. 1d.

Mr. Heughan, divisional superintendent, headed a strong G.-B. contingent which included Mr. Hockman, Manchester; Mr. Lendis, Grand, Nottingham; Mr. Stell, Mechanics, Nottingham; and R. Raistrick, Rock, Mansfield, who were welcomed by the Mayor, Ald. A. T. Neal.

The programme, which included the G.-B. (Manchester) organist, Stanley Tudor, was brought to a close with a magnificent tableau which provoked an unusual outburst of patriotic fervour.

EARLIER S.O. AT HYTHE

The local police inspector supported an application made by the management of the Ritz, Hythe, at Petty Sessions for permission to begin Sunday performances at 5.30 p.m. instead of at 7.30 p.m., saying that there were often hundreds of soldiers waiting for the kinema to open.

The bench agreed that Sunday hours should be from 5.30 to 9.30 p.m.

Leicester Palace Theatre, which has been closed since the commencement of war, reopened on Monday with films.

Showing Next Week in London

Davis, Croydon.—"Calling Dr. Kildare" (M-G-M) and "The Lion Has Wings" (U.A.).
Dominion.—"Bachelor Mother" (RKO-Radio) and "Devil On Wheels" (Warner).
Embassy.—"It's a Wonderful World" (M-G-M) and "Letter of Introduction" (G.F.D.).
Empire.—"Fast and Furious" (M-G-M).
Gaumont.—"In Name Only" (RKO-Radio).
Leicester Square.—"On the Night of the Fire" (G.F.D.).
London Pavilion.—"Eternally Yours" (U.A.).
Metropole. — "Professor Mamlock" (Unity) and "Maisie" (M-G-M).
New Victoria. — "Bachelor Mother" (RKO-Radio).
Odeon.—"The Underpup" (G.F.D.).
Paramount.—"What Would You Do, Chums?" (Anglo-American) and "Winter Carnival" (U.A.).
Plaza. — "Disputed Passage" (Paramount).
Regal.—"Golden Boy" (Columbia).
Ritz.—"Thunder Afloat" (M-G-M).
Stoll.—"The Lion Has Wings" (U.A.) and "This Man in Paris" (Paramount).
Warner.—"Jaurez" (Warner).

The Newport Watch Committee have refused an application for permission to open on Christmas Day.

Stanley Holman, the recently appointed manager of the Plaza Cinema, Exeter Street, Plymouth, was married last Saturday to Miss Peggy Stapleton at St. Mary's, Shortlands, Kent.

Ann Sothern in FAST AND FURIOUS (M-G-M), the current attraction at the Empire, Leicester Square

JACK PRENDERGAST AS COMPERE

FIRST SUNDAY CONCERT AT YORK

The first Sunday concert in York under the Government's entertainment service scheme was given in the Rialto Cinema, York, on Sunday. It took the form of a two-hours variety show which the public were able to see for sixpence each.

J. X. Prendergast compered the show, and Edward Farley was at the organ. Fifteen per cent. of the proceeds go to charity.

British Equipment for Swiss Studios

A MODERN PRODUCTION CENTRE STARTED

PROPOSALS inaugurated nearly two years ago for the establishment of a Swiss film production industry have received an impetus by reason of Switzerland's relative immunity from international complications, and work is being commenced on an ambitious studio project at Berne.

Known as Betofia (Berner Tonfilmatelier), the studios owe some of their features of design to British studios, and will be equipped under the close supervision of W. Vinten, Ltd. The well-conceived layout shows three separate blocks of buildings, the first and largest comprising the studios proper with all ancillary production departments; the second, the cutting and re-recording departments; and the third, the small but well-equipped laboratory.

Along the main road is a building which houses dressing-rooms and administration offices. Provision is made for the handling of crowds, to whose six dressing-rooms and canteen a staircase leads down directly from the main vestibule. Corridors from this vestibule lead to the wardrobe and make-up departments, to the right to the dressing-rooms for small-part players and the restaurant, and to the left to the administration and technical departments. On the top floor are 18 stars' dressing-rooms.

The studios comprise four stages of the following dimensions:—

Stage A, 140 by 72 ft.; stage B, 72 by 56 ft.; stage C, 110 by 72 ft.; stage D, 72 by 56 ft.

The stages are built in two blocks, while between each pair of studios is a lamp-room acoustically isolated. The studios are of steel construction, with brick outside walls and isolated by means of inner walls of sound-proof material. The electric power distribution will be from bridges under the trusses, which also carry rails for travelling cranes between the bridges. The system of suspension of lighting bridges will be the same as at Billancourt, Denham and Pinewood. There will also be a remote controlled switching system, and the equipment will be installed between ceiling and roof. The power supply will total 12,000 amps. D.C.; it is not yet decided if it is to be two- or three-wire system. Each stage includes a tank.

Noise-Insulated Power-house

The power-house, between the two studio blocks, is completely underground. A very large concrete block, with cork isolation, serves as foundation for the motor-generators, each of which will also have its individual damping. The switchboard will be on a gallery 10 ft. above the floor level of the power-house.

The boiler-house adjoining the power-house is also underground. The fans and filters, as well as radiators for heating and cooling the stages, are independent units for each stage, installed on the roofs of the lamp stores.

Behind the stages are large stores and workshops, separated by covered ways along which motor-trucks can enter the stages through the lamp stores, the doors of which will serve as temperature locks, to prevent cold air entering the stages.

The rearmost building houses the main workshops, which will be equipped for the manufacture of all woodwork, furniture and some of the illuminating equipment. No provision is yet made for scene docks, garages, etc., which will be placed where experience shows them to be most convenient.

Sound Department

In the second block of buildings housing the sound departments, the greater part of the area is occupied by a scoring stage, the dimensions and construction of which have been based upon American research. A single monitoring room overlooks both this and a projection theatre, and above it is the projection room.

Eight rooms are provided for the sound department, and also two garages for sound trucks. The five cutting rooms form a fire-proof unit, adjoining but separated from the sound departments. An entirely separate building contains the film vaults.

Novel Lab. Design

The laboratory building has been designed to permit of customers supervising the handling of their negatives, without being admitted into the actual laboratory. Negatives are handed through to the control room, where test strips are produced and handed back to the customer, who can check them on special viewing devices, the illumination of which matches that of the grading machines. The customer can thus specify the developing conditions he requires. Printer test strips are similarly checked by the customer.

The control room thus forms the focal point of the laboratory. On one side of it are the developing rooms, and on the other side the printer and optical rooms. These separate positive and negative joining rooms are provided, also a chemical laboratory. Film vaults again form a separate building.

It is not anticipated that more than six or ten prints will generally be needed, but the highest grade of work is essential; the whole of the laboratory is under the control of one supervisor in the control room.

A large proportion of the equipment of the studio is expected to be of British manufacture. W. Vinten, Ltd., have the order for cameras and microphone booms, and in the laboratory for contact printers, optical printer, complete developing plant with temperature control, and recirculating; also the control equipment. The choice of sound equipment is unfortunately still restricted, the war notwithstanding, by the international agreements, and it is probable that Klangfilm equipment will be installed.

EXHIBITOR EPISODES

There was once an Exhibitor who said: The Play's the Thing. Let me get Good Pictures and that's all there is. But his Friend said unto him: The picture's the thing, right enough, but having paid the Renter for a Good Picture, do not Murder it in the Presentation. Every date in your book is an Unrepeatable Opportunity to Make Money. See then that you Extract from your Pictures all the Values they Contain. That's what the Public pays for. And the Exhibitor saw wisdom in these words and installed Western Electric and reaped Great Reward.

MORAL: He that Soweth the Seed must Develop it by Cultivation.

Western Electric MIRROPHONIC SOUND SYSTEM

The KINE YEAR BOOK
PRICE 15/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

AFTER-DARK LIGHTING IN LONDON

EXTENDED USE OF U.V. BY ODEON

THE past fortnight has seen a marked extension in the use of ultra-violet light sources and fluorescent materials by exhibitors in an endeavour to make kinema fronts recognisable by passers-by during hours of darkness, and vestibules and entrance halls attractive by tasteful displays of illuminated materials.

There is still, on the part of the police, a strict vigilance to ensure that lighting is not visible from the air, and that signs, where illuminated or light emitting, shall be set within the building or under a canopy. Nevertheless, certain relaxations have been made and may be extended, which will probably enable a greater illumination to be made.

Effective Use in London

In recent issues of the KINE particulars have been published of the use of the new illuminants in near-London and West End theatres, particularly in the South Norwood and Croydon areas.

The company responsible for the decorations at the Central, South Norwood, Black-out Illuminations, Ltd., has during the past week carried out a very attractive scheme at the Academy, Oxford Street, W.1. Here two ultra-violet lamps are employed in the entrance hall, where they are focussed upon pilasters normally treated with plastic paint. The effect of the lighting is to produce an appearance on the surface as though the pilasters were translucent, with light shining from within them. Under normal lighting the surfaces reflect merely the beige colour of their former treatment.

An Attractive Theatre Lobby

One of the most outstanding uses of this medium is at the Prince of Wales, Coventry Street, where the lobby is strikingly lit by means of ultra-violet lamps, information as to prices and times of programmes, also the stills of the show, standing out boldly. Until prohibited, the exterior of the theatre was ultra-violet lit.

In the vestibule, four lamps are used. All the lettering has been written in fluorescent paint over the original white lettering on black ground, a programme bill is printed on fluorescent material, while the seating plan is also treated to render it visible. The still frames and the doorways are all outlined with rhodanine, a naturally fluorescent substance, giving strips of vivid green light. The lamps are B.T.-H., mounted in mirror reflectors, and fed through separate chokes.

At the Hippodrome balustrading is outlined, and box-office and seat announcements are made in light-reflecting material, four u.v. lamps being set at effective points, to pick up the painted surfaces.

The Odeon circuit has carried out u.v. lighting on an extensive scale, over 60 of its theatres having been treated. In a large number of these the lettering, which normally appears on the canopy face, has been transferred to a slide fitting under the canopy over the doorway, where, coated with fluorescent material and lit by a carefully screened ultra-violet light, the announcement of the feature film is clearly seen.

Instructions were passed from Odeon H.O. to managements to have a two-line slotted frame made locally and to paint the letters with fluorescent waterpaint.

Continued at foot of column 3

The Observation Window

Protecting Enemy Inventors

A SOLICITOUS PATENT OFFICE

Impurities Help Fluorescence

NOT the least of the peculiarities of this peculiar war is the consideration shown by our Government departments towards German individuals or firms. The war time rules of the Patent Office, for instance, are carefully designed to protect the post-war interests of enemy patentees, while, of course, preventing them from benefiting during the war. A British subject wishing to make use of a German patent must obtain a special licence from the Patent Office, and pay licence fees, which are presumably placed to the ultimate credit of the patentee after deduction of patent fees. It is even possible for a patent application to be filed on behalf of an enemy subject or firm.

MORE remarkable still, a colleague recently had occasion to inquire regarding the reproduction of some illustrations from a German periodical in the Patent Office Library, and was told that he must first obtain the permission of the publishers! I fear that if he had taken this instruction at its face value he would have found himself in trouble with the postal censors.

IN view of the present interest in fluorescent materials, due to their response to ultra-violet lighting, research on fluorescent organic substances recently concluded at Allahabad University is of interest. This research has shown that they no longer fluoresce if sufficiently purified. Exhaustive purification of such substances as quinine and anthacene has caused them to lose completely their powers of fluorescing. This work is an interesting sidelight on the excellent progress that has been made in the improvement of television screens, where the fluorescence of such substances as zinc sulphide has been stimulated by the inclusion of minute traces of "impurities" in its manufacture to the extent of giving (in one instance) two hundred times the brightness of a sample made from chemically pure sulphide, of course for a given intensity of cathode rays.

THE great brilliance of television screens under cathode excitation rays must, however, not be made at the expense of image lag—the glow must fade out in a small fraction of a second after excitation. Curiously enough, certain other impurities in equally microscopic quantities can be responsible for residual image or lag which would make the sample useless for television purposes.

THE prosecution last week of an offender who used a neon sign during daylight hours is a reminder that black-out restrictions do not operate during hours of darkness only. Neon signs are visible from a great distance, and might be of great assistance to enemy aircraft.

A TOUR round London's kinemas reveals that most exhibitors are doing their best to make their premises recognisable—if not appealing. In some cases despite the dimness the effect is much more restful and appealing to the eye. Much of the lighting during pre-war days—or nights, was unnecessarily full of glare, and a result of present restrictions may be that we shall see adequate illumination of entrance halls without painful over-lighting.

PARIS has been cited as an example of black-out lighting much less stringent than that of London, but from an article in *Light and Lighting* London would appear to be preferable. For outdoor lighting a 5-watt neon lamp, of the pattern used on District Railways, is all that is allowed, another type being a 2-watt neon lamp unknown in this country.

J. BENSON.

Continued from column 1

A Proprietary Material

May and Baker, Ltd., 42-43, St. Paul's Churchyard, E.C.4, write to point out that the fluorescent material marketed by them under the name of Rhodoid is a proprietary article, of which they are the sole suppliers, and not as stated, in an earlier KINE., leading factors.

The company also forwards for inspection a number of samples of Sceneroid, a material which is rapidly replacing gelatine for light filters. It is remarkably clear and is fireproof, washable and virtually unbreakable, and is thus of much longer life than gelatine.

U.V. Lamps

Philora black lamps are being extensively used for ultra-violet lighting, Philips, Ltd., having developed in this 150-watt range a lamp capable of exciting fluorescent material in a manner which brings out its remarkable brilliance. Economical in use and practically invisible themselves, they nevertheless are very effective.

SOUTH-WESTERN GUILD AT FALMOUTH

DECEMBER GROUP MEETING ARRANGED

THE first meeting of the Devon and Cornwall Court under the recently adopted "Group" system was held on Sunday, November 19, at the Odeon Theatre, Falmouth, and was a great success. A touch of showmanship was given to the meeting, for the first thing members saw upon entering the theatre foyer was a specially written poster showing senior and junior badges, and worded with a greeting of welcome.

Studio Projection

The lecture was given by K. C. Johnson, and was entitled "Projection in the Studios." For over two hours Mr. Johnson kept an appreciative audience deeply interested in the description of studio routine, back projecton, trick photography, dubbing, and all that goes to fill the studio projectionist's working day. At the close of his lecture Mr. Johnson was accorded a well-deserved round of applause.

Group Suggestions

The secretary, A. E. Battrick, gave the company an outline of future arrangements, and explained that, although Falmouth Group's next court meeting would not be until February, he was making arrangements with L. E. Smith, their group representative, to have two intermediate meetings, when members would debate various subjects amongst themselves. The group representative would send suggestions to the secretary for these meetings, and all notices would be sent out from the secretary's office; in this way each group would have a meeting each month, and every third meeting would be a court meeting, with a special lecture, attended by the chairman, vice-chairman, educational officer and the hon. secretary.

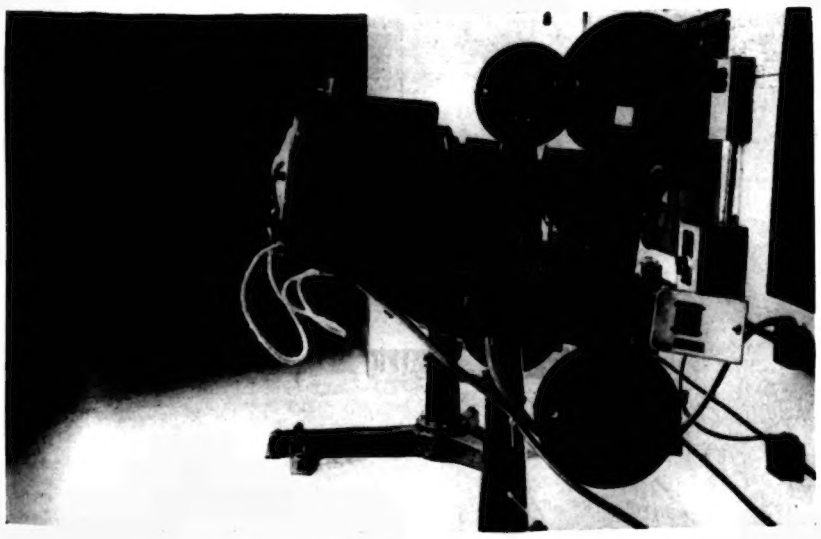
Plymouth Meeting Arranged

The secretary then announced that the next court meeting was to be held with the Plymouth group at the Gaumont Palace, Plymouth, on December 17, the lecture arranged being "Hot Cathode Rectifiers," to be given by the vice-chairman, P. A. Duncan. The company was then invited to the theatre foyer, where W. Slater, resident manager of the Odeon, had provided an excellent tea.

During tea A. E. Battrick thanked Mr. Slater not only for the splendid tea provided, but also for the many little actions and personal attention he had given to make everyone feel at home.

Thanks were also accorded to Odeon Theatres, Ltd., for once again permitting the use of one of their theatres, and to L. E. Smith, chief projectionist of the theatre, for the great help he had rendered the secretary in making arrangements. Bringing the meeting to a close, the secretary put one new senior member's application forward; this adds three new junior and one senior member since the outbreak of war.

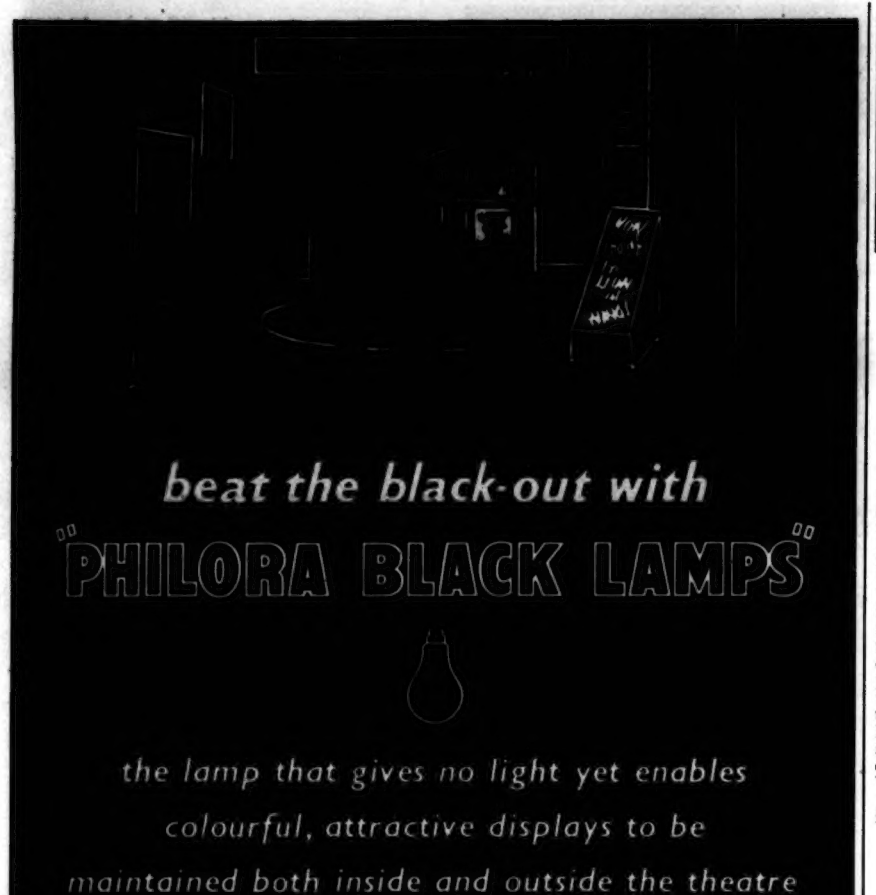
THIS WEEK'S PROJECTION ROOM



Western Electric Mirrophonic sound has been fitted to the Simplex projectors running in the Roxy, Leadgate. The open hinged cover shows part of the mechanism

SHIP CARBONS

IF YOU WANT safe and satisfactory FOYER LIGHTING
which enables your patrons to enter and leave in comfort and satisfies A.R.P. Requirements—
Consult
R. LEVER
BLACK-OUT ILLUMINATIONS
The Fluorescent Lighting Specialist
See examples of our Work at The ACADEMY, Oxford Street, CENTRAL, S. Norwood and The POPULAR, Commercial Rd., E.
A visit to either of these cinemas will convince you that your entrance needs this treatment.
Full particulars from:
BLACK-OUT ILLUMINATIONS LTD.
37-38, GOLDEN SQUARE, W.1.
PHONE: GERRARD 1310


beat the black-out with
"PHILORA BLACK LAMPS"
the lamp that gives no light yet enables
colourful, attractive displays to be
maintained both inside and outside the theatre

"Philora" black lamps are a safe and efficient source of ultra-violet radiation. Used with fluorescent materials, paints, etc., colourful, luminous effects are obtained although the lamps themselves give practically no visible light.
Leading West-end Theatres and Cinemas are using them in the vestibule, the auditorium and on the stage. They are economical to use and almost a box office attraction in themselves.
Write to Philips for details.

PHILIPS LAMPS LTD. ("PHILORA" DEPT.)
CENTURY HOUSE, SHAFTESBURY AVENUE, LONDON, W.C.2
TELEPHONE: GERRARD 7777 TELEGRAMS: "PHILLAMPS, PHONE, LONDON"

MUSIC FOR NEW YEAR RELEASES

Compiled by A. W. OWEN

"RULERS OF THE SEA" (Paramount)

CERT. U. 8,705 ft. Reg. No. not fixed. Reviewed in KINE. November 23, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Will Fyffe, Douglas Fairbanks, Jun., Margaret Lockwood.
ATMOSPHERE.—Sea melodrama, depicting the initial conquest of the Atlantic and the courage of those who believed in the future of steam and perfected the first marine engine. Opening sequence shows a windjammer riding in a storm.
ORGAN.—"Storm Fantasie," Lemmens, or storm section of Wagner's "Flying Dutchman" Overture, with adaptation from organ or piano-solo arrangements.
NOV-SYNC.—"Storm Fantasie," recorded on Columbia F.B.1441 (Quentin MacLean, organ). "The Storm," recorded on Columbia 9206 (Pattman, organ).

"COME ON, GEORGE!" (A.B.F.D.)

CERT. U. 7,981 ft. Reg. No. Br.Dr.2416. Reviewed in KINE. October 26, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—George Formby, Patricia Kirkwood, Joss Ambler.
ATMOSPHERE.—Riotous slapstick comedy, telling of a goofy ice-cream salesman's adventures on the Turf.
ORGAN.—"The Winner," Gallop, Kral (Bosworth), with adaptation from the piano-solo copy.
NOV-SYNC.—As organ, recorded on Bosworth B.C. 1020 (orchestra).

"THE FROZEN LIMITS" (General F.D.)

CERT. U. 7,587 ft. Reg. No. Br.Dr.2423. Reviewed in KINE. November 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—The Crazy Gang.
ATMOSPHERE.—Comedy extravaganza of gold prospecting in Alaska by some fair-ground entertainers, who are just 40 years too late in their quest.
ORGAN.—The "Golden" Valse, Winter (Hawkes), with adaptation from the piano-solo copy.
NOV-SYNC.—As organ, recorded on H.M.V. C.2779 (orchestra).

"BLACKMAIL" (M-G-M)

CERT. A. 7,279 ft. Reg. No. F.2369. Reviewed in KINE. October 19, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Edward G. Robinson.
ATMOSPHERE.—Spectacular melodrama, depicting blackmail as "murder of the soul." Blazing oil-fields and an escape from the chain gang are the chief thrilling episodes.
ORGAN.—"Catastrophe," Dramatic Incidental, Charrosin, (Hawkes), with adaptation from the orchestral piano-conductor copy.
NOV-SYNC.—As organ, recorded on Ponsey-Hawkes B.H.1920 (orchestra).

"THE SILENT BATTLE" (Paramount)

CERT. U. 6,954 ft. Reg. No. Br.R.1659. Reviewed in KINE. March 30, 1939.
STARS.—Rex Harrison, Valerie Hobson, John Loder.
ATMOSPHERE.—Melodrama in which a Secret Service agent successfully attempts to save the peace of Europe by preventing Balkan uprising.
ORGAN.—Brahms' "Hungarian Dance in G Minor" (Schott), with adaptation from the piano-solo copy.
NOV-SYNC.—As organ, recorded on Columbia D.B.5465 (Hallé Symphony Orchestra).

"THE ARIZONA WILDCAT" (20th Century-Fox)

CERT. U. 6,224 ft. Reg. No. F.2016. Reviewed in KINE. June 29, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jane Withers, Leo Carrillo.
ATMOSPHERE.—Period juvenile melodrama in Arizona settings, in which a small girl entices a bandit to help her in restoring law and order.
ORGAN.—"Andalouse," Grandos (Chester), with adaptation from the piano-solo copy.
NOV-SYNC.—As organ, recorded on H.M.V. C.1353 (New Light Symphony Orchestra).

"AMATEUR DETECTIVE" (Pathé)

CERT. A. 5,500 ft. Reg. No. F.2380. Reviewed in KINE. October 26, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Frankie Darro, Dick Purcell, Lillian Elliott.
ATMOSPHERE.—Crime drama, in which an Irish hotel bell-boy who is an amateur "Sherlock Holmes" and a legitimate detective clear up a mystery murder case.
ORGAN.—"Appassionata," Bartholdy (Bosworth), with adaptation from the orchestral piano-conductor copy.
NOV-SYNC.—As organ, recorded on Bosworth B.C.1078 (orchestra).

MORGAN'S SLIDES Ltd.
STILL AT YOUR SERVICE.
309, GRAY'S INN ROAD,
LONDON, W.C.1
HENRY M. MORGAN KNOWS HOW AND WHEN.
Phone: TERminus 2536-7.

L.B. LOCKWOOD & CO
THEATRE FURNISHERS
SEATINGS, CARPETS, DRAPERIES
OF MODERN DESIGN
in keeping with architects scheme of decoration
NEWALL ST WORKS
BRADFORD

Showmanship in War Time

LIGHT AND LYRICS—QUICK WORK AT CLIFTON—BICYCLING AT NORWICH—A CAFE FOR QUEUES—BOILED SHIRT PUBLICITY

A STRIKING instance of irrational release of films was seen last week in a provincial town where the kinemas are all under the control of a single circuit. There have been several weeks recently when there has not been a picture of sufficiently outstanding quality to drag people out of doors in black-out conditions. Last week "Mr. Chips" and the Castles film were competing against each other for patronage. On alternate weeks these would have done much bigger business.

THE ingenuity with which exhibitors endeavour to counter the effects of the black-out is remarkable. The great thing, of course, is to retain in patrons the kinema-going idea, and there are many clever methods by which this is being achieved. At West Bridgford, Nottingham, for instance, W. B. Harris has issued a little brochure on which is pictured the Tudor "before black-out time." This apparently is necessary because I am told that the authorities have blacked out West Bridgford to such an extent that Harris has been compelled to put an illuminated transparency on each of his entrance doors, which read: "This must be it," otherwise the whole theatre is completely invisible. In an attempt to encourage the Bridgford smile, Harris has become literally lyrical on the subject of "Midnight" and "Stolen Wife," and has addressed his effusions to "Husbands and wives only" in an intriguing folder.

Harries the Hustler

A WORD of congratulation is due to Emrys Harries, of the Triangle, Clifton, Bristol, who, noticing the excellent business done by "Jamaica Inn" at its local concurrent first-runs, successfully appealed to head office to secure it for a second-run. This was on Friday and consequently meant changing all his publicity for the film already booked. By 7 o'clock exterior and interior announcements had been altered, and the following day's three local papers carried not only advertising, but write-ups. Early on Saturday display cards were distributed throughout the city and tie-ups with booksellers, confectioners and other shops were in operation, so that by mid-day the whole of the Clifton area was flooded with publicity. Really a smart piece of work.

Norwich Newsboys' Aid

A FURTHER attempt on the part of Dan Newberry to keep Norwich "Odeon-conscious" has been the distribution to all of his staff who use cycles of clear and red glasses on which has been stencilled the name of the theatre. Last week he enlisted the aid of the city's newsboys in publicising "News-boys Home" by means of special double-crown news-posters reading: "Latest news! 'Love Affair' and 'News-boys Home' at the Odeon to-day."

Queue for Café

QUEUES—the delight of the showman—are now the bane of the police officer. An instance of this arose at West Hartlepool, where the huge crowds desiring to witness "The Four Feathers" at the G.-B. Picture House gave serious concern to the authorities. After a consultation with the Chief Constable, Selwyn Taylor got over the difficulty by utilising the disused café section of the hall as a waiting-room and got special permission for a section of the crowd to wait inside the hall. His weekly community singing attraction is proving a wonderful box-office success.

"Evil Things"—Good Publicity

FREE publicity to the extent of 30 column inches was obtained by G. Ray for the presentation at the Roxy, Birkenhead, of "I Was a Captive of Nazi Germany." Not content with this, however, Ray arranged a striking lobby display of two life-sized cut-outs, one representing Miss Steele, the player of the title-rôle, and the other a Nazi S.S. Guard. These flanked the pay-box and between them was a reference to the German concentration camps. A shadow-box display was also employed, and this, with the cut-outs, were illuminated in blue owing to the necessity of having subdued light. Outside a Swastika sign drew attention to a banner announcement of the film. Preliminary publicity was obtained by a trailer which emphasised the Prime Minister's phrase: "It is evil things that we shall be fighting against."

Shirt-front Category Board

AN adaptation of the use of fluorescent paint and ultra-violet light is suggested by a patron who believes that in these days of rigid economy, the dress-shirt of the manager should contribute its quota to publicity. He considers that it would be excellent publicity, and at the same time an aid to patrons if the names of the films and the time of showing could be painted on the shirt-front and this, when necessary, would be brought out by the wearer standing before an ultra-violet ray. Otherwise it would display the conventional white.

Unrationed Entertainment

WHETHER rationing will eliminate queues is a matter of speculation, but cashing in on the current ration registration, P. Walshaw has distributed a clever invitation of a ration card to publicise the showing of "The Life of Vernon and Irene Castle" at the Astoria, Folkestone. A page is devoted to the name of the retailer and this is shown as Fred Astaire and Ginger Rogers who are also named as the outstanding features of the film. The actual ration cards are similarly treated and, of course, the official wording of the prototype has been ingeniously altered to afford particulars of the theatre and times of showing.

HYAMS MUSICAL POLICY
More Organists Engaged

The directors of the Hyams Circuit have always engaged "star" organists in their theatres, given them organs of the highest grade, size and quality, full publicity and stage presentation which stands alone in its efficiency. The only difference war conditions made was to reduce the presentations from three to two a day owing to curtailment of programmes.

At the Regal, Edmonton, a week ago a two-piano and organ act by Sid. Torch, Mordish and Phil Park was a special feature. I now hear that Stewart Barrie and Bobby Pagan have been engaged to augment the present organist list. Vincent Collier, at the Watford house, is giving special recitals, and I hope to visit him and record the result in next week's issue.

I feel there is a lesson to both proprietors and also organists in this firm's continued policy in regard to the place of the organ in film programmes.

A. W. O.

NOVEMBER RECORDINGS
For the Non-Sync Library

Several songs from the new Palladium show have "caught on," and can now be used for opening recording programmes or community singing efforts. They are "There's Danger in the Waltz," H.M.V. BD.5511 (P. Maurice), (Geraldo); "How Ashamed I was" and "Run, Rabbit, Run" Decca F.7266 (Ambrose), (P. Maurice). Other new records are "Till the Lights of London Shine Again" and "Wings Over the Navy," Decca F.7296 (Lew Stone Orchestra), and Vera Lynn singing with Novachord accompaniment "Wish Me Good Luck" and "A Mother's Song at Twilight," on Decca F.7300.

Pathe Pictures reports excellent business during the week's provincial premiere run of MUTINY IN THE BIG HOUSE, at the Majestic, Liverpool. Picture shows a matinee crowd

London and Provincial Trade Screenings

Date.		Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
LONDON							
Thur., Nov.	30	2.30 p.m. ...	New Gallery ...	Sky Patrol	Pathe	John Trent	—
Fri., Dec.	1	11 a.m. ...	Celluloid Theatre	Tid Bits; Vagabond Melodies; Speed Up; Wonder City; Money-makers of Manhattan; Ice Hockey Hick.	New Realm ...		—
,, ,,	1	2.30 p.m. ...	New Gallery ...	Traitor Spy	Pathe	Bruce Cabot	—
Tues., ,,	5	2.30 p.m. ...	Cambridge ...	Jailbirds; Laddies' Day Out ...	Butcher's ...	Albert Burdon	—
,, ,,	5	2.30 p.m. ...	Plaza	Disputed Passage	Paramount ...	Dorothy Lamour	—
,, ,,	5	3 p.m. ...	New Gallery ...	Three Sons; The Wrong Room ...	RKO-Radio ...	Edward Ellis	—
Wed., ,,	6	3 p.m. ...	New Gallery ...	Follow the Fleet (Re-issue) ...	RKO-Radio ...	Fred Astaire	—
Thur., ,,	7	3 p.m. ...	New Gallery ...	The Flying Deuces; Cupid Rides the Range; Smooth Approach.	RKO-Radio ...	Laurel and Hardy ...	—
Fri., ,,	8	11 a.m. ...	Own Theatre ...	Sued for Libel; Big Leaguers ...	RKO-Radio ...	Kent Taylor	—
BIRMINGHAM							
Fri., Dec.	1	10.30 a.m. ...	Paramount ...	Rulers of the Sea	Paramount ...	Will Fyffe	U
Tues., ,,	5	10.30 a.m. ...	Forum	Eternally Yours	United Artists ...	David Niven	A
,, ,,	5	10.45 a.m. ...	West End ...	Three Sons	RKO-Radio ...	Edward Ellis	—
Wed., ,,	6	10.30 a.m. ...	West End ...	Melody of Youth	United Artists ...	Joel McCrea	A
,, ,,	6	10.30 a.m. ...	Forum	Follow the Fleet	RKO-Radio ...	Fred Astaire	—
Thur., ,,	7	10.45 a.m. ...	Scala	Sued for Libel	RKO-Radio ...	Kent Taylor	—
,, ,,	7	10.15 a.m. ...	Forum	Sky Patrol	Pathe	John Trent	—
CARDIFF							
Fri., Dec.	1	11 a.m. ...	Park Hall ...	Fast and Furious	M-G-M	Franchot Tone ...	A
,, ,,	1	11 a.m. ...	Odeon	Eternally Yours	United Artists ...	David Niven	A
Tues., ,,	5	11 a.m. ...	Odeon	Melody of Youth	United Artists ...	Joel McCrea	A
,, ,,	5	10.45 a.m. ...	Park Hall ...	Three Sons	RKO-Radio ...	Edward Ellis	—
Wed., ,,	6	11 a.m. ...	Odeon	The Real Glory	United Artists ...	Gary Cooper	A
,, ,,	6	10.45 a.m. ...	Empire	Follow the Fleet	RKO-Radio ...	Fred Astaire	—
,, ,,	6	10.30 a.m. ...	Olympia	Sky Patrol	Pathe	John Trent	—
Thur., ,,	7	10.45 a.m. ...	Odeon	Sued for Libel	RKO-Radio ...	Kent Taylor	—
GLASGOW							
Fri., Dec.	1	11 a.m. ...	Own Theatre ...	Chicken Wagon Family	20th Century-Fox	Jane Withers... ...	U
,, ,,	1	10.45 a.m. ...	La Scala ...	Eternally Yours	United Artists ...	David Niven	A
Tues., ,,	5	11 a.m. ...	La Scala ...	Jailbirds	Butcher's ...	Albert Burdon	—
,, ,,	5	10.45 a.m. ...	Picture House ...	Three Sons...	RKO-Radio ...	Edward Ellis	—
Wed., ,,	6	10.45 a.m. ...	Picture House ...	Melody of Youth	United Artists ...	Joel McCrea	A
,, ,,	6	10.45 a.m. ...	La Scala ...	Follow the Fleet	RKO-Radio ...	Fred Astaire	—
,, ,,	6	10.30 a.m. ...	Regal	Traitor Spy	Pathe	Bruce Cabot	—
Thur., ,,	7	10.45 a.m. ...	Paramount ...	The Real Glory	United Artists ...	Gary Cooper	A
,, ,,	7	10.45 a.m. ...	Picture House ...	Sued for Libel	RKO-Radio ...	Kent Taylor	—
LEEDS							
Fri., Dec.	1	11 a.m. ...	Paramount ...	Rulers of the Sea	Paramount ...	Will Fyffe	U
,, ,,	1	11 a.m. ...	Tower	Stop, Look and Love	20th Century-Fox	Jean Rogers	U
,, ,,	1	10.30 a.m. ...	Ritz	Traitor Spy	Pathe	Bruce Cabot	—
Tues., ,,	5	11 a.m. ...	Tower	Heaven With a Barbed Wire Fence	20th Century-Fox	Jean Rogers	U
,, ,,	5	10.45 a.m. ...	Ritz	Three Sons...	RKO-Radio ...	Edward Ellis	—
Wed., ,,	6	11 a.m. ...	Tower	The Escape	20th Century-Fox	Kane Richmond ...	A
,, ,,	6	10.45 a.m. ...	Scala	Follow the Fleet	RKO-Radio ...	Fred Astaire	—
Thur., ,,	7	10.45 a.m. ...	Scala	Eternally Yours	United Artists ...	David Niven	A
,, ,,	7	10.45 a.m. ...	Tower	Sued for Libel	RKO-Radio ...	Kent Taylor	—
LIVERPOOL							
Fri., Dec.	1	11 a.m. & 3 p.m.	Own Theatre ...	The Escape	20th Century-Fox	Kane Richmond ...	A
,, ,,	1	11 a.m. ...	Palais de Luxe	Fast and Furious	M-G-M	Franchot Tone ...	A
Tues., ,,	5	10.45 a.m. ...	Futurist	Three Sons...	RKO-Radio ...	Edward Ellis ...	—
Wed., ,,	6	11 a.m. ...	Theatre de Luxe	Eternally Yours	United Artists ...	David Niven ...	A
,, ,,	6	10.45 a.m. ...	Trocadero ...	Follow the Fleet	RKO-Radio ...	Fred Astaire	—
Thur., ,,	7	11 a.m. ...	Trocadero ...	Melody of Youth	United Artists ...	Joel McCrea	A
,, ,,	7	10.45 a.m. ...	Palais de Luxe	Sued for Libel	RKO-Radio ...	Kent Taylor	—
MANCHESTER							
Fri., Dec.	1	10.45 a.m. ...	Deansgate ...	Heaven with a Barbed Wire Fence	20th Century-Fox	Jean Rogers	U
Tues., ,,	5	10.45 a.m. ...	Deansgate ...	The Escape	20th Century-Fox	Kane Richmond ...	A
,, ,,	5	10.45 a.m. ...	Theatre Royal ...	Three Sons	RKO-Radio ...	Edward Ellis	—
Wed., ,,	6	11 a.m. ...	Theatre Royal ...	Jailbirds	Butcher's ...	Albert Burdon	—
,, ,,	6	10.45 a.m. ...	Oxford St. P.H....	Follow the Fleet	RKO-Radio ...	Fred Astaire	—
Thur., ,,	7	10.45 a.m. ...	Market St. P.H.	Sued for Libel	RKO-Radio ...	Kent Taylor	—
NEWCASTLE							
Fri., Dec.	1	10.45 a.m. ...	Grainger ...	Fast and Furious	M-G-M	Franchot Tone ...	A
Tues., ,,	5	10.45 a.m. and 3 p.m.	Own Theatre ...	Stop, Look and Love	20th Century-Fox	Jean Rogers	U
,, ,,	5	10.45 a.m. ...	Westgate ...	Three Sons	RKO-Radio ...	Edward Ellis	—
Wed., ,,	6	10.45 a.m. and 3 p.m.	Own Theatre ...	Chicken Wagon Family	20th Century-Fox	Jane Withers ...	U
,, ,,	6	10.30 a.m. ...	Essoldo	Eternally Yours	United Artists ...	David Niven ...	A
,, ,,	6	10.45 a.m. ...	Grainger ...	Follow the Fleet	RKO-Radio ...	Fred Astaire	—
Thur., ,,	7	10.30 a.m. ...	Queen's	Melody of Youth	United Artists ...	Joel McCrea	A
,, ,,	7	10.45 a.m. ...	Tatler	Sued for Libel	RKO-Radio ...	Kent Taylor	—
NOTTINGHAM							
Tues., Dec.	5	10.30 a.m. ...	Carlton	French Without Tears	Paramount ...	Ray Milland	A
,, ,,	5	10.45 a.m. ...	Elite	Three Sons	RKO-Radio ...	Edward Ellis	—
Wed., ,,	6	10.45 a.m. ...	Hippodrome ...	Follow the Fleet	RKO-Radio ...	Fred Astaire	—
Thur., ,,	7	10.45 a.m. ...	Goldsmith St. P.H.	Sued for Libel	RKO-Radio ...	Kent Taylor	—
SHEFFIELD							
Fri., Dec.	1	10.30 a.m. ...	Hippodrome ...	She Couldn't Say No	A.B.P.C. ...	Tommy Trinder ...	U
,, ,,	1	10.45 a.m. ...	Central	The Escape	20th Century-Fox	Kane Richmond ...	A
,, ,,	1	10.45 a.m. ...	Regent	Fast and Furious	M-G-M	Franchot Tone ...	A
Tues., ,,	5	10.45 a.m. ...	Cinema House ...	Three Sons	RKO-Radio ...	Edward Ellis	—
,, ,,	5	10.30 a.m. ...	Hippodrome ...	Traitor Spy	Pathe	Bruce Cabot	—
Wed., ,,	6	10.45 a.m. ...	Regent	Follow the Fleet	RKO-Radio ...	Fred Astaire	—
Thur., ,,	7	11 a.m. ...	Cinema House ...	Jailbirds	Butcher's ...	Albert Burdon	—
,, ,,	7	10.45 a.m. ...	Central	Sued for Libel	RKO-Radio ...	Kent Taylor	—

The life of the film trade must go on

The nation must have pictures and picture theatres

Keep your good name alive in

The **Kinematograph Weekly**

and

The IDEAL KINEMA

STABLEFORD All-Metal FINEST LIGHT and SOUND SCREENS

See and Hear it at the Cambridge Theatre

STABLEFORD ALL-METAL SCREENS LTD. 1, Stebbing St., London, W.1 1. Phone: Park 7082.

PATERSONS LTD SCOTTISH THEATRE FURNISHERS

79 HOWARD ST. GLASGOW

ESTABLISHED 1832 ••• PHONE CENT. 3289

UNIFORMS AT ECONOMY PRICES

BEST QUALITY MATERIALS

Write for Materials and Designs to:

THE UNIFORM CLOTHING & EQUIPMENT CO. LD.

10, 11, Clerkenwell Green, London, E.C.1.

'Phone: Clerkenwell 5551/2/3.

SOUND SCREENS

Every Type

E. G. TURNER

43-49, HIGHAM ST., WALTHAMSTOW, E.17

Phone: LARKSWOOD 1061-2.

A Manager's O.K. for Renewal of Subscription

"This is definitely one of the Best Trade Papers and very helpful to us. We use it in many ways."

KINEMATOGRAPH WEEKLY, Classified Advertisements

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional line.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 „ „ „ 10
26 „ „ „ 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

THIRD Operator (RCA) required for South Midlands kine.-variety theatre; state experience, wages required, references.—K., Box 232, Kinematograph Weekly.

OPERATOR (Junior) for private theatre.—Apply by letter, stating age, experience, etc., to B.F.S., Limited, 175, Wardour Street, W.1.

SITUATIONS WANTED

MR. EXHIBITOR! IF YOU ARE IN NEED OF A PERSON WITH A VERY COMPREHENSIVE EXPERIENCE, EITHER TO MANAGE YOUR THEATRE OR TO CONTROL YOUR CIRCUIT WITH UP-TO-THE-MINUTE EFFICIENCY COMBINED WITH ECONOMY, HERE'S YOUR OPPORTUNITY. TWENTY-ONE YEARS' CONNECTION WITH THE TRADE, INCLUDING MANAGERIAL POSITIONS THIRTEEN YEARS, GENERAL MANAGER (CIRCUIT 3½ YEARS, BOOKING MANAGER (CIRCUIT) 4½ YEARS. OVER MILITARY AGE (OLD CONTEMPTIBLE); SMART APPEARANCE; CONSCIENTIOUS AND A WILLING WORKER. ONLY OFFERS SUGGESTING INITIATIVE AND PROSPECTS CAN BE ENTERTAINED.—L., BOX 209, KINEMATOGRAPH WEEKLY.

MANAGER at liberty; go anywhere; thoroughly experienced; large or small halls; exploitation contest winner; age 42, married; trustworthy, reliable; tall, good appearance.—Manager, 32, Grosvenor Gardens, Boscombe.

MANAGER (46), 20 years consistently successful circuit and independent; thoroughly competent all branches, including operating; highest testimonials; bond; large or small hall, anywhere.—A., Box 177, Kinematograph Weekly.

WANTED, Managerial position outside vulnerable areas; C3 man, age 44 years, at present General Manager of three city kinemas; nominal salary.—D., Box 180, Kinematograph Weekly.

MANAGER (46), now vacant for immediate engagement; 20 years' experience, London and provinces; circuit and independent; large and small halls; thoroughly competent all branches; operating in emergency; highest credentials; bond or cash security; large or small hall; anywhere.—D. V., 31a, Churton Street, S.W.1. 'Phone: Victoria 0689.

SITUATIONS WANTED (cont.)

MANAGER-OPERATOR (35), competent all duties; experienced operator-electrician; go anywhere; moderate salary.—D., Box 227, Kinematograph Weekly.

MANAGER, recently managing super; technical experience; age 39; reasonable salary.—C., Box 226, Kinematograph Weekly.

FIRST-CLASS Manager, smart appearance, just relinquished charge of large West End super; life experience; undeniable references; bond; technical and advertising expert; bookings, circuit or independent; used to controlling more than one hall; provinces not objected to.—F., Box 229, Kinematograph Weekly.

EXPERIENCED Manager seeks post; London and Provincial experience; thoroughly capable controlling two or more kinemas; excellent publicity man; good appearance.—Apply, H., Box 231, Kinematograph Weekly.

MANAGER of modern super desires change; competent in all branches; abstainer; well educated; smart appearance; reasonable salary; Midlands preferred.—Apply, G., Box 230, Kinematograph Weekly.

MANAGER; long experience pictures and variety; London or near; disengaged through present conditions; over military age; finest references.—Cutler, 4, Allerford Court, Bromley Road, Catford, London, S.E.6.

CHIEF Operator; long experience W.E. and RCA, also various arcs and projectors; testimonials; reasonable salary; London or Home Counties preferred.—W., Box 220, Kinematograph Weekly.

B.T.-H. CHIEF OPERATOR TECHNICIAN, WITH TEN YEARS' EXPERIENCE, SEEKS SIMILAR POSITION; LONDON OR SOUTH OF ENGLAND; SALARY £5; EXCELLENT REFS.; STRICT DISCIPLINARIAN; PRESENT EMPLOYERS AND B.T.-H. ENGINEERS WILL RECOMMEND.—GAY, 105, HAMBLEDON ROAD, WATERLOOVILLE.

CHIEF Operator-Electrician (34), nine years' experience, seeks position as Operator or Operator-Manager; any machine, RCA and B.T.-H. sound; 100 per cent. show guaranteed; start £3 5s. per week.—E., Box 228, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

CHIEF Operator-Electrician desires change; W.E., B.T.-H.; long experience; excellent refs.—Write, c/o W., 40b, Comeragh Road, West Kensington.

ELECTRICAL Engineer, recently qualified and obtained Government post, wishes to return to kinema trade; 20 years' kinema and theatrical experience; late sound installation engineer; past experience includes chief projectionist at several of London's West End theatres; post required, engineer for small circuit; age 37 years; highest references and recommendations; very conscientious worker, vacant at very short notice.—Apply, L., Box 233, Kinematograph Weekly.

CHIEF Projectionist requires situation, in or near London preferred; 19 years' experience, which includes five West End supers; accustomed to any plant; experienced electrician.—Further particulars apply, M., Box 234, Kinematograph Weekly.

CHIEF seeks London or West Country job; over military age; first-class projectionist, engineer, electrician.—Mason, 94, Bessborough Road, Harrow.

OPERATOR-ELECTRICIAN requires position; Western Electric; anywhere; Guilds certificates; terms, £3 10s.; references.—O., Box 236, Kinematograph Weekly.

LADY Shorthand-Typist seeks post; secretarial preferred; reliable.—Miss F., 30, Glebe Road, N.3.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

THEATRE SEATS

ENTIRE Seating for disposal, including special mahogany framed-up Tub Chairs. Moderate price for quick sale. Available before Christmas.—Scala Cinema, Worcester.

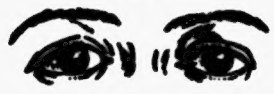
VICTORIA Palace Stalls and Dress Circle Seating for early disposal at moderate price.—Apply, Secretary, Victoria Palace, Ltd., Cranbourne Mansions, W.C.2.

FOR SALE AND WANTED

BILLPOSTERS' Clear Water Paste, approximately 200 gallons, price 6s. 3d., carriage paid (cash with order).—Easi-Make Paste Works, 60, Station Road, Knowle, Warwickshire.

FOR Sale, "Hewittic" Rectifier, single phase, 50 cycles, A.C. 210, D.C. 100, 50 amps., type 1-100-2; also 2 Stelmar Arcs, type E.V., and lamphouses, complete with resistances. Can be seen working.—Apply, N., Box 235, Kinematograph Weekly.

SEEING



IS BELIEVING!

WE HAVE THE LARGEST STOCK OF KINEMA CARBONS AND EQUIPMENT IN THE COUNTRY!
15 PER CENT. OFF CARBONS.
SPROCKETS 14/6, NOT 29/-.
SILVER-WHITE MIRRORS;
5½-IN. DIAMETER, EACH 8/9.
7-IN. DIAMETER, EACH 18/6.
8-IN. DIAMETER, EACH, £1/7/6.
10-IN. DIAMETER, EACH £2/7/6.

GEORGE PALMER,
89, WARDOUR STREET, LONDON, W.1.
GERRARD 4796. EST. 26 YEARS.

FILMS

EDUCATIONAL, Scientific, Travel and Religious Films. Large selection. Export to all parts of the world. For sale or hire.—Baers, 176, Wardour Street, W.1. Established 1907.

BOOKS ON SOUND

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition (1938). Price 10s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

The

COMPLETE PROJECTIONIST

Second Edition

by R. Howard Cricks, F.R.P.S.

The Technician's Daily Guide

A pocket encyclopaedia—the only one of its kind—fulfilling the need of every projectionist and technician.

Among the many subjects dealt with, and illustrated, are all the popular projectors; arcs, sound systems from the earliest types to Mirrophonic, including a schematic lay-out of the Mirrophonic system and a large blue print of the W.E. circuit; latest developments in television; colour; stereoscopy; projection of sub-standard film for educational and commercial purposes; optics and acoustics; picture and sound from film to audience; electricity from Ohm's law to sine curves; amplifiers—how they work and why they don't; a blue-print of a modern projection room; appendices on stage-lighting, Home Office, I.E.E. and other regulations, and nine pages of invaluable technical tables.

★ 310 PAGES BOUND IN CLOTH ★
194 ILLUSTRATIONS AND BLUE PRINTS
INDEXED FOR SPEEDY REFERENCE

PRICE 5/4 POST FREE

ODHAMS TECHNICAL BOOK DEPT.,
★ 85/93, LONG ACRE, LONDON, W.C.2. ★

The Book You've wanted ever since you became a Manager

The "COMPLETE KINEMANAGER"

by

J. H. HUTCHISON

Not a text book, but a readable and able resume of all the duties of the man already in the job and a wonderful guide to the young man aspiring to the position. Written by one of Britain's enthusiastic managers with the facility of imparting important information to others, it is worthy of a place on the bookshelf of every member of the managerial staff.

This work, containing thousands of vital facts and information which nobody connected with Kinema management can afford to be without—the first really complete "enquire within" of its kind.

Over 250 pages that Analyse and Advise on your Duties, Responsibilities and Rights

On the left is an illustration of "Complete Kinemanager." The size of volume is 7¾ in. deep by 5¼ in. wide. A companion volume to the "Complete Projectionist."

PRICE 5/4 POST FREE

POST YOUR ORDER TO-DAY

to

ODHAM'S TECHNICAL BOOK DEPARTMENT
85-93, LONG ACRE + + LONDON, W.C.2

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
November 30, 1939